dance MAGAZINE

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NEWS of Dance and Dancers

AMERICAN DANCE

72 dancers will appear in the Bethsabee de Rothschild 3-week season of American Dance which begins May 3 at the ANTA Theatre, N. Y. C. Prominent among them will be the companies of **Martha Graham, Jose Limon, John Butler, Pearl Lang,** and **Valerie Bettis** (whose company will consist of featured B'way and television dancers collected especially for this season). Among the soloists to be seen are: **Paul Draper, Pauline Koner, Daniel Nagrin, Janet Collins, Ann Halprin & Iris Mabry.** As for repertory: Graham's "Ardent Song" premiered in London last year will be seen here for the first time, along with a new Graham work on the St. Joan theme and revivals of "Every Soul is a Circus," and "Cave of the Heart." The Limon company will perform many works from its repertory by both Limon and Doris Humphrey, Artistic Dir. of the co. Valerie Bettis' company will revive "As I Lay Dying" and present a premiere called "The Golden Round." Pearl Lang's "And Joy is my Witness" will be done with 10 dancers, Anna Sokolow's "Rooms" will be performed with her company, and Californian Ann Halprin will present solo works.

BALLET THEATRE

Special guests attending the April 19th Met performance of the Ballet Theatre's current gala season, were ambassadors and diplomatic representatives of South and Central American countries. Their interest was personal, in view of the company's extensive tour of those countries scheduled to begin June 28 in Mexico City's Teatro de Bellas Artes. The tour will include: Guatamala, Honduras, Costa Ricc, Colombia, Ecuador, Peru, Chile, Brazil, Venezuela, Puerto Rico and Cuba and will run into December. The company's U. S. tour begins early in 1956.

N. Y. C. BALLET

The N. Y. C. Ballet, altho delayed for an hour and a half due to Exec.-Sec. **Betty Cage's** lost passport, departed April 1 via BOAC for Marseilles to begin its 4th European tour. The recently concluded **4-week** City Center season grossed $174,460 for the co., leaving them in the black despite having financed 4 new productions... **Francisco Moncion,** unable to leave with the company because of a bad knee which is under treatment, hopes to join it later . . . **Melissa Hayden** recovering from the shock of losing her father in an auto accident, was among the travelers... **Maria Tallchief, who was** in N. Y. briefly recovering from a bruised ankle, parted company with the Ballet Russe when her contract expired on April 19 and flew to rejoin N. Y. C. Ballet in Europe. She will not return to Ballet Russe.

The company's European schedule is: Monte Carlo Apr. 9-17, Marseilles 20-26, Lyon 28-30, Milan May 2-4 where the company will make a television appearance on the 4th, Florence May 6-9, Rome May 11-15, Bordeaux May 18-20, Lisbon May 23-June 5, Paris June 8-14, Lausanne June 16-18, Zurich June 20-22, Stuttgart June 24-26, Amsterdam June 29-July 3, The Hague July 4-8—then home for engagements in Los Angeles, Seattle, Spokane and perhaps Chicago. The next N. Y. season is scheduled to start Nov. 8 at the City Center.

EXOTIC VISITOR

Appearing outside India for the first time **Shanta Rao,** foremost exponent of the Bharata Natyam classical style, has been presented on Omnibus, and in several Museum of Modern Art concerts and demonstrations during the month of Apr. She has also been seen in the audience at dance performances on every occasion when she herself is not performing. At the end of May she goes to London, Paris, Holland and Italy under the management of John Coast, and hopes to return next year for a U.S. tour.

EAR TO THE GROUND

Martha Graham and Co. will dance at the Hollywood Bowl Aug. 17 with Leonard Bernstein conducting the Hollywood Bowl Orchestra. The company is also scheduled to appear June 9 & 10 at the Boston Arts Festival in the Boston Public Gardens... **Alexandra Danilova** joins Festival Ballet in June & July for its seasons in Barcelona and London.

Nora Kovach and **Istvan Rabovsky** leave Festival Ballet to join The Ballet Theatre ... **Erik Bruhn's** (see p. 40) trans-continental schedule looks like this: to Copenhagen for Royal Danish Ballet Festival May 22-28; to Mexico City for Ballet Theatre season there in July; back to Copenhagen to rehearse for Aug. Edinburgh Festival and here for Ballet Theatre fall tour . . . **Harald Kreutzberg,** who performed religious dance from his repertoire in a Vienna Cathedral in March, opens his own resident school in Berne, Switzerland this summer... In Oct., **Tatiana Gsovsky's** Berlin Ballet begins a tour of 50 performances in 20 U. S. cities under the management of Albert Morini... Menotti's "Sebastian," with new choreography, may be added to Ballet Theatre's repertoire next year now that the de Cuevas Company's 10-year option has expired.

Nana Gollner, scheduled to appear with Ballet Theatre at the Met was absent due to an injured foot... **Hanya Holm** returned to N. Y. on Mar. 20 after 4 months in Hollywood where she was at work on the film "Vagabond King"... Former DANCE Magazine correspondent **Saul Colin,** has been named President of the Stage and Screen Foreign Press Club which has headquarters in N. Y. C.... Charles Green has signed **Leonide Massine** with the touring company Ballet Russe Highlights... **Fred Berk** leaves in June for 3 months of work and research in Israel, sponsored by the Israeli Gov.... American dancer **Jerome Andrews** has opened a school in Paris with **Katrine Warnner**... **Jeff Duncan,** who appeared in Anna Sokolow's "Rooms" and is Doris Humphrey's ass't with the Juilliard Dance Theatre, has joined the cast of "Plain and Fancy"... Japanese dancer **Sahomi Tachibana** and singer Cha Kyung Kim will be featured at the Adirondacks summer resort, Green Mansions on Memorial Day weekend.

TO SEE IN EUROPE

Festivals: Berlin: Sept. 17-Oct. 14; Munich: Aug. 12-Sept. 11; Vienna: June 4-26; (Yugoslavia Nat'l Ballet; Berlin City Opera Ballet; Japanese Ballet Gojo; Vienna State Opera Ballet); Granada: June 20-July 4 (Chauvire, Babilee & Philippart & Co., Rosario with Roberto Iglesias and Aida Ramirez & Co., etc.); Stockholm: June 11 & 13 (Swedish Opera Ballet); Copenhagen: May 22-28 (Royal Danish Ballet); Brussels: Apr. 27-May 3 (N. Y. C. Ballet); Paris: regular ballet performances in June & July; Wiesbaden, Germany: Apr. 30-May 28; Edinburgh, Scotland: Aug. 22-Sept. 3 (Royal Danish Ballet), Sept. 5-10 (Azuma Kabuki Dancers); Llangollen, Wales: July 5-10 Internat'l Musical Eisteddfod; London, Ballet performances June to Aug.; Florence, Italy: May 6-June 15, Maggio Musicale; Genoa, Italy June 25-Aug. 5 (see p. 6); Ein Gev, Israel; Apr. 9-19, Music Festival; Amsterdam, Netherlands. June 15-July 16; Barcelona, Spain: London Festival Ballet May 5 for 4 wks.; Zurich, Switzerland: June 8-July 5; Split, Yugoslavia: June 15-July 15. (See N. Y. C. Ballet news note in this issue for the cities in which they appear.)

MORE EAR TO THE GROUND

Dorothy Fisher's Junior Ballet of Seattle, Washington (see story on p. 48) will travel the width of the continent to appear at N.Y.'s 92nd St. "Y" on June 26... **Connecticut Coll. School of the Dance** is the recipient

of a $33,400 Rockefeller Foundation grant to be used over a 3-year period to assist in faculty salaries, scholarship program and special projects of the School and American Dance Festival...Another Rockefeller Grant was recently given to **Ann Hutchinson**—her second. The 2-year $10,000 grant will go toward research and illustrative material for texts in Labanotation.

Impresario **S. Hurok** was honored at a luncheon on Apr. 7 by the Pres. of Boston U. for "his distinguished contribution to the cultural life of the United States."

Le Petit Ballet, a recently organized touring company of 10 classical dancers directed by **Fedor Lensky**, is enjoying a successful tour of Caribbean hotels and TV performances... **Marina Svetlova**, currently touring with her concert group, will fill engagements in Europe this summer... **Jean Leon Destine** has been invited to be a guest at the 1955 Virgin Islands Carnival at St. Thomas, April 25-30... **Maxine Munt** and **Alfred Brooks**, directors of the Munt-Brooks Concert Co., appear in San Diego Fresno and Santa Barbara during April.

Allyn Ann McLerie, married to George Gaines, is the mother of a baby girl born March 29.

The Pittsfield Mass. Community Music School is looking for a highly qualified teacher who could head the school's dance dept. which has developed rapidly in its 4 years of existence. A minimum of 4 days teaching including Sat. would be necessary. Those interested may contact Mrs. Howard Prentiss at the school, 30 Wendell Ave., Pittsfield, Mass.... The Denver Chapter of The Ballet Theatre Foundation, included April performances as a local observance of BT's 15th anniversary Apr. season . . . Capezio opened its 9th branch store in Toronto, Canada, on Mar. 7. **Eileen Heitinga** is the manager.

An up-to-the-minute Directory of Summer Musical Theatres, compiled by Leo Shull, is now in the newsstands.

The evening before he was to dance the lead in a new ballet, Jack Monts, talented young dancer with the de Cuevas Ballet died in Cannes, March 14, 1955.

Leah Kolodney, wife of 92nd St. "Y" Educational Director, Dr. William Kolodney, passed away on April 4, 1955.

AROUND THE COUNTRY

A busy month for Westchester: Apr. 27, at the Mamaroneck Free Library, the **Westchester Dance Council** presents the first American showing of the film "Dance With Us" prepared by **Virginia Tanner** under the auspices of Brigham Young Univ.... May 19: the Council's Publicity Dir. **Jeanne Wechsler**, will have a dance demonstration for 5-10 year olds at the White Plains "YWCA" where she is a member of the Dance Dept.... the final performance of the **Westchester Ballet Co.** was scheduled for Apr. 24 at the White Plains County Center featuring a new work by Dir. **Iris Merrick** called "The Jolly Tailor."

A Choreographer's Workshop, planned by the Modern Dance Council of Washington, D. C. for Apr. 24, included works by students and young professionals... **Stanley Herbertt's** Junior Ballet of St. Louis presented a program of 4 full-length ballets Apr. 30 and May 1... **The Wichita Dance Assoc.** presented an introductory demonstration Mar. 21 at the St. James Guild Hall ... A suite of Caribbean dances were part of a special Feb. Detroit Public Library program. Dancers were **Janice Gray, Jimi Hunt, Sylvester Twyman, Connie Keyse, Edwin Nichols** and **Betty Chanis.**

The Contemporary Dancers of San Francisco, including **James Croshaw, Valarie Wimer, Frank Garcia, Louise Kothing** and Dir. **J. Marks**, performed the 3rd of their monthly concerts at the Theatre Arts Colony, Apr. 30... The Santa Monica Civic Opera Ballet, presented 4 Mar. performances of the "Nutcracker" ballet in Barnum Auditorium, Santa Monica. **Andrev Tremain** is Dir. of the co.

Marie Bollinger Vogt choreographed the ballet "Old King Cole" which the Toledo, Ohio Ballet performed with the Toledo Orch., Feb. 16. On Apr. 26 the co. of 31 dancers, headed by Miss Vogt, **Velta Cernonok, Gene Warren** and **Bud Kirwin**, travels to Adrian Coll., and on the last of May to the U. of Toledo... **Phila's Ballet Guild** will perform excerpts from Tudor's "Offenbach in the Underworld" at Ball of Stars, Phila's Apr. 29 Charity Ball... **Leonard Andahazy** and wife **Anna Adrianova** have formed a ballet company in Minneapolis, Minn. which first performed Jan. 22... The ballet corps of the Kansas City Opera Co. is directed by **Tatiana Dokoudovska**, ballet instructor at the Conservatoire of Music in Kansas City.

On Apr. 13 & 14 **Pearl Lang** & Co. appeared on Cornell Univ.'s 9th **Festival of** Contemporary Arts . . . **Marge & Gower Champion** were honored with an honorary membership in the U. of Okla.'s Orchesis Dance Club.

GOING ON IN N. Y.

Nora Kaye pinch-hit for **Maria Tallchief** on the "Y's" Apr. 3 Walter Terry Dance Laboratory series... Macy's Easter festivities included daily performance by members of the Ballet Russe School at 2:30... **Carola Goya and Matteo** closed the B'klyn Academy series "The World of Dance" with an Apr. 13 performance..."All in One," a new project by Charles Bowden and Richard Barr to open at the Playhouse Theatre, Apr. 19, includes dances by **Paul Draper**, Leonard Bernstein's one-act opera "Trouble in Tahiti," and a performance of Tennessee Williams' one-acter "27 Wagonloads of Cotton" ... Featured on **Myra Kinch's** Apr. 24 "Y" performance is a dance-opera by Manuel Galea called "The Wind is West" based on tales of Hans Christian Andersen... Indian dancer **Nargis Irani**, who has been studying in N. Y. for 5 years, appears on Apr. 28 & 29 in benefit for Tata Memorial Hospital in Bombay. The concerts took place at the Blue Hour Room of the Van Rensselaer Cocktail Lounge, N. Y. Miss Irani returns to India in May... **Bhanumathi**, classic Hindu dancer, appears on May 11 at the 92nd St. "Y".

"To Yo Za," a company of 3 dancers **Petra Chan, Forrest Coggan & Jarrett Green** who do dances of the Far East in authentic costumes valued at $100,000 make their first N. Y. appearance on May 14 at the Henry St. Playhouse... **Florita Raup & Co.** present a concert titled "Scenes and Portraits" May 15 at Henry St. Playhouse.

Scheduled to present original works on this year's Choreographers Night, sponsored by the N. Y. Ballet Club (see calendar) are **Si-Lan Chen, Marvin Gordon, Benjamin Harkarvy, Louis Johnson, Salvador Juarez**, and **David Vaughan.**

"A fantasy acted by children for children in the Chinese manner" is the description of "The Stolen Prince," presented Apr. 12 & 13 by the Metropolitan Museum of Art in cooperation with The Children's Repertory Group. Produced and directed by **Joan Kormendi**, and choreographed by **Margit Schendel**, the work has been adapted from 2 one-act plays by Dan Tothero.

A Scottish Dance Workshop was sponsored by **Mary Ann & Michael Herman's** Folk Dance House, Mar. 5 & 6.

The traditional Easter Pageant stage show at Radio City Music Hall included a colorful ballet about the wedding of the vegetables (all of which ended up in a gigantic tossed salad as big as the stage) featuring **Anthony Mordente** as the sprightly carrot.

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SCHOOLS, N. Y. C.

Charles Weidman is teaching Tues. and Thurs. eves. at Dance Circle . . . The **High School of Performing Arts'** dance dept. will present its first public performance in 2 years on June 1 & 2 at the 92nd St. "Y". The concert, facilitated by a grant from Capezio Inc., will be done by advanced & intermediate ballet and modern students under the direction of **Patricia Casey** and **Nancy Lang** . . . Students of **La Meri's** school presented a "Spanish Fiesta" on Apr. 16 . . . Advanced and intermediate students of the School of Ballet Repertory will perform May 22 at the 92nd St. "Y" with proceeds going to the Scholarship Fund. **Boris Romanoff** has returned to the school's faculty after spending the winter at work with the Teatro Royale, in Rome . . . **Eileen O'Connor's** students will appear at the 92nd St. "Y" on June 19 in a program featuring "The Snow Maiden," "The Fairies of Caldon Low," and "Spring." **Orest Sergievsky** teaches a course in Supported Adagio at the school on Sundays . . . The **H. S. Dance Workshop** of the Henry St. Playhouse performed Apr. 1 . . . **Lorna Del Maestro** and **Frank Roberts** head the dance dept. of the Stars Over B'way Studio . . . **Helen Butleroff's** Young Dancers Ballet Co. gave a demonstration at PS #6, Mar. 4th.

Officers elected at the Mar. 13 meeting of the Nat'l Council of Dance Teacher Organizations are **Catharine M. McVeigh,** Chairman; and **Dorothea Duryea Ohl,** Sec.-Treas. . . . **Helen Wicks Reid,** active Council member, and her husband will attend the Congress of the Imperial Society of Teachers of Dancing, London, this summer.

SCHOOLS AROUND THE COUNTRY

Students of **Fred Danieli's** American Ballet Academy in Newark, N. J. will perform May 15 & 22 at the Paper Mill Playhouse in Milburn . . . Winners of the annual scholarship awards of the Ballet Academy in Hempstead, N. Y. are: **Carol An McOfee, Carolyn Coyle;** with honorable mention to **Jane Miller** and **Alice Justine.** The judge was **Vida Brown** . . . **Alicia Langford's** Boston Ballet Co. performed at John Hancock Hall, Boston, Apr. 28 . . . **Lillafrances Viles'** pupils perform in Hyde Park, Mass., May 16 . . . The opening of El Paso's Ballet Centre, Dir., **Ingeborg Heuser** of the Berlin Opera Ballet, took place Apr. 2 . . . **Muriel Stuart** will teach at Chicago's Allegro School of Ballet Aug. 20-27, in addition to regular faculty, **Lorna Mossford** and **Alan Howard** who has returned from a tour with the Ballet Russe de Monte Carlo . . . **Laurent Novikoff** directs the dance at the Dunes Arts Foundation, Michigan City, Ind. . . . "The August Witch," first ballet by **Dom Orejudos** student of the Ellis-Du-Boulay Chicago school, will be presented Apr. 23 . . . The dance teachers of Dade County of Miami, Fla. have formed their own trade Assoc.: The Dance Studios Assoc. of Dade County . . . Pupils of **Gene Gallo** of Amarillo, Tex., performed on Mar. 28 at West Texas State Teachers Coll. in Canyon, Tex., and will appear with Mr. Gallo in Mexico this summer . . . **Alexandra Sawicka** heads the School of Ballet and Theatre Arts in Berkeley, Calif., where pupils are preparing for a Nov. performance.

The Oklahoma City Dance Theatre, formed by **Corliss Jean Ingram** and **Gene Stockwell** is open to their students and supported by the two schools and donations of students' parents.

The first concert of the newly formed Meredith Coll. Modern Dance Group, Dir. **Dr. Claire Weigt,** was presented Mar. 12 . . . **Jean Erdman** back from a tour of the Orient performed on Apr. 14 at the Reisinger Audit. of the Arts Center of Sarah Lawrence Coll., Bronxville, N. Y.

FROM SAN FRANCISCO

Stravinsky's "Apollo" and "Renard" are the novelties on the San Francisco Ballet's "Dollar Ballet" season at Berkeley (May 24) and at the San Francisco War Memorial Opera House (May 26-29). For "Dollar Ballet" 1300 seats are made available for one dollar at each performance: 300 of these seats are in the orchestra. Sponsorship of the San Francisco Ballet Guild makes "Dollar Ballet" possible.

The premieres are part of exchange policy between the S. F. Ballet and its "sister company," the N. Y. C. Ballet. **Balachine's** "Apollo" will have sets and costumes by San Francisco artists, **David West** and **Jacques Requet.** The "Renard" production will have the **Esteban Frances** set and costumes used by Ballet Society. **Lew Christensen** will pattern his choreography after Balanchine's. Cast for "Apollo" includes **Christine Bering, Sally Bailey, Nancy Johnson,** and **Conrad Ludlow.**

Merriem Lanova's Ballet Celeste reports a busy season. They presented Miss Lanova's full length ballet, "Vienna Children," at George Washington H. S.; two performances at the Palo Alto Community Theatre, and a third program with the Marin Symphony in the Tamalpais Amphitheatre.

Miss Lanova's future plans include a series for KQED, the Bay Area Television Station; a "Sugar Plum Party" for the Oakland Recreation Dept. (May 1); excerpts from "The Nutcracker" at the Annual Spring Ball in Belvedere (May 6); incidental dances for the S. F. Children's Opera Co. (May 8 and 22); and two more performances at the Palo Alto Community Theatre in July.

Activities for San Francisco's Contemporary Dancers under direction of **J. Marks,** include 3 performances at the Theatre Arts Colony, and a tour of Southern Cal.

The **Zicevа Ballet School** in San Mateo presented "Pas de Quatre," "Village Festival," and "Masquerade" with Cal. Youth Symphony Feb. 26 and 27. The project was so successful that it is planned as a regular event.

The Peters Wright Dance Theatre under **Lenore Peters Job** presented its annual program on March 25 at the Marine Memorial Theatre. The school, founded by **Anita Peters Wright** in 1912, is the oldest in S. F.

Faculty for the Halprin-Lathrop School's six week Summer Session includes **Merce Cunningham** (guest instructor for one week), **Ann Halprin, Welland Lathrop, Doris Dennison,** and **Edith Wiener.**

Marian Van Tuyl

CHICAGO NEWS

José Limón and Co. were enthusiastically received in the Opera House, Mar. 20. Limón's "The Traitor," a fine work in any setting, was even more stirring when presented on the large stage. **Doris Humphrey's** "Fantasy and Fugues" also gained dimension with the Opera House's added production aids. The Ballet Guild of Chicago hosted the Limón troupe at a partly after the performance.

Ballet Guild has earmarked its gift from the Dance Business Organization for the production of "The Snow Queen." The choreography will be by **Etta Buro** and the ballet dedicated to **Dorothie Littlefield,** who had planned to redo this work, originally in the Littlefield Ballet repertoire.

The Escudero Co. scheduled for two weeks, closed after six days. The attraction was facing Holy Week with a very small advance sale. Grand Old Man **Escudero** was personally well received, but the Co. was not particularly exciting.

The Chicago Dance Council presented its annual "Dance in Religion" program on Palm Sunday. Participating groups were the U. of Chicago group (dir. **Katherine Manning**); Evanston Township High (dir. **Lucille Mazarelli**); Joliet High (dir. **Vera Thalrose**); New Trier Township (dir. **Barbara Burns**); Oak Park High (dir. **Mary Kement**); and Wendell Phillips High (dir. **Fredrica Clark**). The Dance Council presents representative midwestern college groups at the U. of Chicago's Ida Noyes Hall, May 22.

Carmencita Romero, formerly a Dunham soloist and heading her own concert group here, is currently in the Blue Angel's Calypso Show. Stopping the same show are **LaVerne French** and his cousin, **Velyn French.**

Gary Roberts presented 2 works for the Rockford, Ill. Mendelssohn Club. Roberts is choreographer for the Rockford production of "Rigoletto."

Felix Sadoski arranged a short midwestern tour for a group featuring his Polish ballets. Program also included **Loyd Tygett's** "The Comedians" and a pas de deux from **Charles Bockman's** "Nocturne." Principal dancers were **Etta Buro, Barbara Steele, Jane Bockman, Ken Johnson,** and **Loyd Tygett.** Last three dancers were also featured in **Joan Woodruff's** choreography for

the Jewish Tercentenary pageant Apr. 10 at the Chicago Stadium.

The May 30 pageant for the Rotarian Club features dances by **Eric Braun.** Another commercial show at the 8th St. Theater has dances by **Vonn Hamilton.** *Ann Barzel*

FROM ROME

Grant Muradoff and **Boris Romanoff** have been engaged as choreographers for the new ballet company organized by **Kiki Urbani,** former soloist of the Opera. The group has already toured the provinces with success. Muradoff is Artistic Director, and dancers are **Miss Urbani,** her brother, **Pepe, Maria Petrillo, Betty Marnes, Liliana Ruggero, Ennio Sammartino,** and **Ivan Desheff.**

Luigi Gario

FROM GENOA

The First International Dance Festival at Genoa looks promising. The money has been provided by local patrons and the municipality. **Ugo Del'Ara** of La Scala and **Mario Porcile** are managers. Large companies will appear in the open air theatre in the hanging gardens of Nervi, a seaside resort about 20 miles from Genoa. Small groups will appear in a Genoa theatre. The schedule includes the National Ballet of Yugoslavia, July 6-10; **Harald Kreutzberg, Alicia Markova,** and The Ballet Theatre, July 21-25; The Grand Ballet du Marquis de Cuevas, July 26-31; Kabuki Dancers, August 2-8. There are sufficient funds to make the Festival an annual event. In 1956 cash prizes and silver statuettes will be awarded to ballets premiered in Genoa.

L. G.

BARCELONA

German dancers and mimes are here to appear in the "Bayreuth Festival" at the Licao Theatre. The entire Wagnerian organization of Bayreuth has been imported.

Armed with a subsidy, the **Juan Tena Ballet** will continue through the summer appearing at various music and dance festivals. *L. G.*

MADRID

The recently reorganized Pilar Lopez Company leaves for Caracas this month, after a season in Madrid. July will find them back in Spain, with the U. S. scheduled for Oct. The company is a solid one, despite departure of outstanding males like **Roberto Ximenez** and **Manolo Vargas.** Featured dancers are **Alonso Cano, Paco de Ronda, Ernesto Lapena, Elvira Real, Dorita Ruiz, Amparo Renkel,** and **Miss Lopez.** There are several new ballets, among them "El Cojo Enamorado" ("The Lovesick Cripple") and "Espagnolade," both with scores by **Ernesto Halffter** and a new version of "El Amor Brujo." The public was enthusiastic about Miss Lopez "Fire Dance" in the last work.

L. G.

BACKSTAGE TV - B'WAY

BY HANS HOLZER

John Heawood, British choreographer of "The Boy Friend," will stage and choreograph the **Michael Abbott** revue, "Kaleidoscope," which opens in London the first week of July. It was originally scheduled to open first on B'way... **Chita Rivera,** an unknown who received fine notices dancing in "Shoestring Revue," has been signed by talent scouts. **Raimonda Orselli** will replace her . . . The Paramount version of "Anything Goes" will use over 200 dancers, headed by **Jeanmaire**... **Ellen Kampman,** formerly of the Bremen Opera Ballet, is in the **Bob Alton** show going into the Last Frontier, Las Vegas . . . **June Taylor** will routine the dances for the long-delayed **Monte Proser** nightclub in the Hotel Shelton ... **Roland Petit** may do a straight part, if the right play can be found... **Jerome Robbins** was called in to help tighten "Ankles Aweigh"... **Gemze de Lappe** is featured in **Boris Runanin's** choreography for the Phoenix Theatre revue, "Phoenix, '55"... **Fred Kelly** has done the dances for the cabaret revue, "Meet the People" at the Cafe Theatre where he is under long term contract... **William Skipper** is choreographer for "Almost Crazy," new revue coming into the Theatre de Lys, June 1... Show's producer, **John Cobb** (134 E. 93 St., N. Y.) is looking for dancers... British dancer, **Janet Gardner,** joins the Rockettes... "Delilah" may still need dancers (Wi 7-6270)... There may be some replacements at the Copacabana **(Doug Coudy,** Pl 8-1060... **Helen Gallagher** replaces **Carol Haney** in "Pajama Game" in June. Haney flew West to marry actor Larry Blyden in Las Vegas late April... **Peggy Fears** may produce the new **Katherine Dunham** show next fall on B'way... Featured dancer, **Daniel Nagrin** was out of "Plain and Fancy" for several weeks with a wrenched knee **(Crandall Diehl** subbed); and dancer **Betty Zollinger** had to go on with one arm in a sling. She hurt it in the barn-raising scene... **Onna White** choreographs City Center's "Guys & Dolls" and "Finian's Rainbow"... **Harold Lang** will repeat his old role in "Kiss Me, Kate" being revived in Los Angeles May 2 ... **Rodgers & Hammerstein** (Mu 8-3640) will soon start casting "Pipe Dream" for the fall ... **Ted Cappy** did the dances for the closed-circuit telecast ANTA Album... **Elzie Faulk** choreographed the downtown revue "Skyhigh" at the Open Door Cabaret... **Jackie Gleason** will have 24 girl dancers and 8 boys in his "Mardi Gras" TV package. It will be on film... **Mona Tritsch,** stole the show at Equity Library Theatre's revival of "High Button Shoes." She danced in "By the Beautiful Sea" last season..."Rehearsal Club," a revue staged by dancers and singers living at the Rehearsal Club, was choreographed by **Maybin Hewes**... **Bob Sheerer** of "Boy Friend" and **Nina Greer** of same show have been married... **Longina Nano,** Polish singer and dancer, appeared in a night of Polish works at Manhattan Center recently. **Yurek Lazowski's** Polish Dance Theatre also took part.

THE END

LONDON DATELINE

"Madame Chrysantheme," **Frederick Ashton's** third new ballet of the year for the Sadler's Wells Ballet, received its first performance at Covent Garden April 1. Immediately after, this master choreographer took off for Copenhagen to produce a full-length ballet to Prokofiev's "Romeo and Juliet" for the Royal Danish Ballet.

"Madame Chrysantheme" appeared in the middle of the London newspaper strike and thus could receive little press notice. But news circulates swiftly in the ballet world, and this time the news was good.

The ballet is adapted from the novel by Pierre Loti, which also served as the inspiration for "Madame Butterfly." But the flavor of the ballet is very different from the opera. It is utterly unsentimental. Two French sailors, Pierre and Yves, land in Nagasaki. Pierre desires a temporary wife and chooses Madame Chrysantheme. A price is agreed with her parents, the silver dollars are handed over, and the marriage ceremony performed. After festivities and dancing, night falls, and Pierre and Chrysantheme retire. Next morning, however, Pierre has to rejoin his ship. Chrysantheme sadly gives him a bouquet of her name flowers and begs him to return for a last farewell. He believes that she loves him and presently returns. She does not hear him enter and quietly continues to count her silver dollars, the fruits of her marriage. Disillusioned, Pierre leaves forever.

The music by **Alan Rawsthorne** and the settings and costumes by **Isabel Lambert** admirably combine with Ashton's choreography. All three elements are sympathetically attuned in mood and style. The music is one of the best commissioned ballet scores in years. The settings are very simple and can be changed swiftly for the five scenes; the costumes are an enchanting ballet adaptation of Japanese clothes. There is no attempt on the part of any of the collaborators to be genuinely Japanese; in the deliberate stylization lies half the charm of the ballet.

The title role is danced by **Elaine Fifield,** her first important creation in this company. Tiny, white, and delicate, she justifies Ashton's confidence with a performance of real understanding. **Alexander Grant** as the sailor, performs with a magnificent flourish and with more than a touch of compassion.

(*Continued from page* 89)

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DANCE IN THE MOVIES

By ARTHUR KNIGHT

There's plenty of dance on the screen this month — dancing from Italy, Japan, India, South America. In fact, dancing from just about everywhere except Hollywood. It's true that in Paramount's *Mambo*, described by a feverish ad-writer as "the exalting story of a slum girl who attains integrity through her experiences with men and her love of the dance," the experiences with men take substantial precedence over love of the dance. Still, every once in a while Katherine Dunham and her agile troupe slither through a torrid boogie or a mambo; and there is one enlightening sequence in which Miss Dunham, playing a dance director, works with her troupe at the *barre*—including, for story purposes, Silvana Mangano, the sultry Italian beauty. Miss Mangano had an American actress dubbing in her voice. It's a shame there was no one to dub in her dancing as well.

The Japanese continue to send us shining examples of their filmic wares, pictures distinguished by their beauty of composition, richness of costume and classic formality of movement. *The Impostor*, the latest to reach our shores (distributed here by Brandon Films), is another of their *jidai-geki*, another period piece telling of Japan's colorful past. What gives this one its special fascination is its Kabuki-trained cast and free adaptation of Kabuki theatrics for the film form. Its several duel sequences, for example, are like carefully rehearsed ballets. Each move, thrust and parry has a ritualistic significance, spelling out the doom of the opponent without even the suggestion of physical contact. The effect is not unlike those children's games that go, "Bang, you're dead!" When the foe obediently crumples, his defeat is recognized as symbolic. In the hyper-realistic medium of film, of course, such conventions become a bit more difficult to accept, but this is not to deny their intrinsic interest. For its climax, *The Impostor* spills over onto the stage of an actual Kabuki theatre, with more swordplay bringing the performance to a rousing conclusion.

Even more exotic is *The Tiger and the Flame* (United Artists), not only the first Indian Technicolor feature but actually the first Indian film to achieve anything like real distribution in this country. Its story has frequently served Hollywood well, the story of how the British garrisons in India crushed the revolts of 1857—only told this time from the *Indian* point of view. Unfortunately, it isn't told very well. A prodigious number of parades, processions, ballets and balls leave the spectator in no doubt that the promised "cast of 25,000" is all there, but it's not always clear just what they are supposed to be doing. As is customary in Indian pictures, however, the story is interrupted every ten minutes or so by a dance interlude. Generally quite irrelevant, they soon prove to be the sole interest in the film itself—and particularly the exquisitely designed and performed *Tiger and the Flame ballet*, which states in dance terms the theme of the entire picture, and does so in something under eight minutes.

From South America, by way of Italy and I. F. E., comes what is without question the most beautiful travel film made anywhere, *Green Magic*. Count Leonardo Bonzi, the Italian sportsman and adventurer, organized this motor expedition across Brazil to Peru some three years ago. Working with highly sensitive Ferraniacolor, his two cameramen captured not only the appearance but the very texture of the lush South American flora and fauna. They also captured, for the special delight of the dance-minded, an intoxicating Macumba deep in the Brazilian jungle; and from the high blue Andes, a primitive Peruvian wedding dance. The voodooistic Macumba, handed down through the centuries by descendants of slaves brought from the Congo, progresses from a gently undulating offertory to a frantic communal trance of terrifying intensity. The wedding dance, a colorful affair of flying ponchos and whirling skirts, is Inca tinctured with Spanish fandango. As a finale, the groom pushes his new bride all the way home, then shoves her through the door. Her studied reluctance, part of the marriage ritual, might almost be part of the dance.

On the other hand, just about the only dancing currently visible from Hollywood turns up in M-G-M's *The Prodigal*, a torpidly handsome adaptation of the biblical story. No choreographer takes credit for its old-fashioned priestly processions and orgiastic whirlings, and perhaps that's just as well. Strangely enough, although *The Prodigal* marks the American screen debut of the Finnish ballerina Taina Elg — paired with the talented dancer and choreograher James Mitchell — neither of them dances a step in all the long two hours of this CinemaScopic spectacle.

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BOOK REVIEWS

A Picture History of Ballet
by Arnold Haskell
The Macmillan Co., N. Y. 1954: $5.50
Reviewed by Lillian Moore

One picture can suggest the style and flavor of a period, or the quality of a dancer, far more vividly than a whole chapter of description. A picture history is therefore the ideal way to present a synopsis of the background and tradition of ballet. A book like Arnold Haskell's recent compilation of prints and photographs has been needed for a long time, and should find an avid public.

The elaborately beautiful costume sketches by Jean Berain, the quaint engravings of Noverre and his contemporaries, the delicate romantic lithographs of Taglioni and Elssler, the harshly revealing photographs of the sturdy technicians of ballet's decline, followed by lovely lyric pictures of the young Pavlova, then the exotic Nijinsky, and finally a brief section on dancers of today: all these are attractively presented in a logical and, on the whole, a well-balanced sequence. The pictures are well reproduced, and there are 558 of them. In a short introduction, Mr. Haskell has written a concise and intelligent little history which admirably complements the illustrations.

Because this book has so much to recommend it, and bears the signature of a man whose name carries considerable authority, it is too bad that it was not edited with more care. It is full of careless errors and inconsistencies which a little more attention could have remedied quite easily. The publishers, on the jacket, claim that it "is likely to take its place in every library as a standard work of reference." In this case the librarians would be wise to check it carefully against other sources, for while the over-all panorama of ballet history presented by Mr. Haskell is a veracious one, the details are frequently inaccurate. Dates are particularly unreliable: two different ones (1772 and 1773) are given for the discarding of the mask at the Paris Opera; the Diaghilev Ballet first appeared in Paris in 1909, not 1907; Olga Spessiva is ten years younger than Haskell so ungallantly claims; Auguste Bournonville became principal dancer of the Royal Danish Ballet in 1829, not 1840.

More serious, perhaps, are the incorrect identifications of several pictures: Lucien Petipa masquerades as his more celebrated brother, Marius; Louise Fiocre is confused with her sister, Eugenie; an idealized portrait of the great Marie Taglioni is wrongly labelled Marie Taglioni the younger, although the picture was actually published in London, and even in America, several years before the

(*continued on page* 12)

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LOOKING AT TELEVISION

WITH ANN BARZEL

For a while last month it seemed that dance was being brushed off the television screens. Snide remarks had been printed to the effect that "ballet is poison" on TV. These have usually come from the type of columnist to whom every toe-dancer is a ballerina and every number not a tap-dance is "interpretive." Such pronouncements stem from the repeated calumny that NYC Ballet's *Filling Station*, aired on a Max Liebman spectacular this winter, has soured the networks on ballet. The rumor is that an NBC vice-president sent a directive to all producers asking them to use less ballet. For the record, *Filling Station* is a light-weight, charming ballet and it was well-danced on television. It found favor in many eyes. Not all the "ratings" or vice-presidential dicta can make it dull entertainment. Nor, happily, has its lack of "rating" really affected TV dance activity.

But the fact remains that March was unrewarding for dance. My interpretation, perhaps as fantastic or as valid as some of the scientific ratings, is that dance is so great a pleasure that in the upswing of religious feeling the networks gave it up for Lent. In support of this theory is the fact that Easter was met with a burst of dance on television.

On the eve of the holiday Max Liebman's production of *The Merry Widow* (NBC—April 9) was long on dance and wisely condensed the dramatic and vocal passages. This made the old chestnut almost bearable. A large ensemble, the girls on pointes, waltzing around to the theme song was one of the chief tableaux of the spectacle and very pleasant. Bambi Linn and Rod Alexander, programmed as entertainers at Maxim's, danced romantically. Miss Linn had some gay solo passages, too. The Marsovian dances, a gallant blend of all the spirited character dances of the Balkans, were led by exotic Beatrice Kraft.

The opening can can was somewhat off color. The high-kicks, the splits, the acrobatics, the pirouettes were good theatre. However, the shrieking and squealing of the girls, the studied vulgarity of gait, probably authentic can can for a Montmartre dive, was embarrassing in the sophisticated elegance of Maxim's.

Easter Sunday was marked with much dance, and we don't mean chorus girls making like Easter bunnies. On Omnibus (CBS) Yehudi Menuhin introduced Shanta Rao of India. She danced two numbers in Bharata Natyam style. In spite of Mr. Menuhin's sincere enthusiasm and many superlatives we did not find Shanta Rao as beguiling as the legion of Hindu dancers who have preceded her. But, we have been informed by experts in Hindu dance, the dances she performed were ill-chosen, being of a quite technical nature. The closeups of feet and of eyes, the narrative that accompanied the dance and the introductions did serve to make the performance more meaningful.

Ed Sullivan was generous to dance and to baseball on his Easter show. The baseball left us cold, the dance a bit hot—hot-tempered, for mayhem was committed on a ballet. Ballet Theatre in *Graduation Ball* was the item that jarred us. This 8 minute version consisted of a short ration of Cadets and Junior Girls romping frantically. There were miniscule solos by Barbara Lloyd, Ruth Ann Koesun and Eric Braun. This hardly gave the flavor of ballet dancing and nothing of the mood of *Graduation Ball*.

Trini Reyes, backed by Los Chevallos de Espana, attractive and spirited in a flamenco dance, was a more honest dance contribution on the same show.

Roberta Onigman, ex-Ballet Theatre, had a nice spot on the Fred Waring Show the same evening and she danced nicely. Her handicap was the music, for she was hired to dance seriously to Ethelbert Nevin's *Narcissus*, long the butt of dance satirists. Miss Onigman danced on pointe and kept the number pretty.

Toe-dancing of a sort was seen in an unexpected spot, and that was on the Sid Caesar show of March 21. Three girls in long tutus did simple steps ineffectively while Nanette Fabray sang "Over the Rainbow." Choreographer Bob Herget is more successful in setting dances to frame musical comedy type numbers.

On March 19, Imogene Coca again had the benefit of the services of choreographer James Starbuck, who has created some of her best comedy material in the past. Coca has suffered this season by neglecting dance on her program. Her ballet satires are better art and more fun than anything else she does. On March 19, Miss Coca was a burlesque queen. Now that she is in a "situation-domestic comedy" type program she couldn't give the number the zip and leer of her old strip tease routine, the one she did under a voluminous raincoat. But her stance and walk were excellent parody.

Jimmy Durante also stepped into a ballet parody with the repetition of his Ballet Master skit. Five girls in tutus, doing steps arranged by Aida Broadbent to *Dance of the Hours*, set the mood for Jimmy. He foamed about Nijinsky, arabesques, entre-chats and the Sadler's Wells. And tossed off the devastating line, "he did turns to keep busy."

Martha Raye continues to have the invaluable collaboration of Herbert Ross on Tuesday nights (NBC). He even managed a variation on that TV cliché, ring-around-the-singer. The dancers slip moodily around the crooner while he or she occupies most of the screen. On March 15, while Miss Raye shouted "Love is Sweeping the Country," the boys dragged and carried the girls around her in strange and humorous positions.

Martha loves to be the center of a fantasy and this month she was a princess in a remote parody of *Sleeping Beauty*. Another number that might be remembering its betters was *The Chess Game* on the March 26 Donald O'Connor Show. The dance (a big production) started and ended with the Great Truth that "Life is a game of chess"—and consisted of dancing out this cliché on a giant chess board.

While Tony Charmoli has been absent from Hit Parade (he is working on *Ankles Aweigh*, the Broadway musical), Bob Hamilton filled the breach. He brought to the dances he made some of the style that marked the Hamilton Trio, particularly by his emphasis on rhythm. Typical, and good, was the Hawaiian War Chant of March 26. Three girls did a dynamic hula while enticing three sailors.

Hamilton had the difficult task of being different each week to those zany tunes *Tweedlee-Dee* and *Kokomo*. Spring madness, a carnival, commedia dell 'arte and cannibals have been among the settings he dreamed up.

When Toast of the Town toasted Rodgers and Hammerstein's *Oklahoma!* on March 27, dance was slighted in the grossest fashion. Agnes deMille's considerable contribution to the success of the musical was completely ignored, as were the several dancers who rose to fame in it. The hour-long show had only one dance, a run-of-the-mill cowboy and gingham girl deal made by John Wray.

Ed Sullivan made up for this disappointment by being host to Fred Astaire the following week. It was Astaire's first appearance on

(continued on page 73)

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Book Reviews

(continued from page 10)

junior dancer made her debut. Most of the mistakes — and there are many besides those to which we have called attention — occur in the picture captions.

The section on contemporary dancers seems to bear the imprint of personal prejudice rather than unbiased judgement. One can search in vain for pictures of most of the male classic dancers of today. Not only Youskevitch, Franklin, and Eglevsky (active chiefly in America) have been omitted, but also *all* of the male dancers now on the roster of Sadler's Wells, except for Frederick Ashton, who is pictured among its directors. No one would be likely to question the three solo photographs of Margot Fonteyn, but why four of Pearl Argyle, five of Yvette Chauviré, and, in the romantic ballet section, four of the comparatively unimportant Lise Noblet (one of which is not the dancer at all, but her sister Alexandrine, an actress)? And not a single individual picture of Maria Tallchief or Alicia Alonso? In a work of this kind, where space is necessarily limited, surely it would have been better to have less repetition, and be a little more inclusive. On the credit side, it is good to see that Mr. Haskell has given some attention to the pioneer work of Catherine Littlefield, and has also included a few non-ballet dancers whose work has had a strong influence on that art form.

• • •

Three German Ballet Books
Reviewed by Horst Koegler

Postwar German ballet is coming of age. During the past ten years we have acquired several firmly established companies. Even if they have not yet achieved international status, they are justified in their claims for wider attention among ballet-lovers.

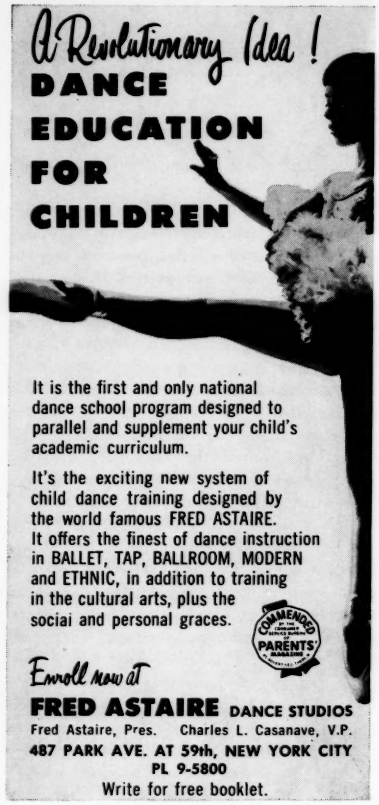
Das Ballettbuch
by Otto Friedrich Regner
Fischer Bucherei, Frankfurt/M-Hamburg 1954

Regner is Germany's foremost ballet critic. In his 200-page pocket book he lays the foundation for a new German dance literature. His is a truly international perspective, with standards that may not be in accord with those of some of our German dancers and choreographers, but which reestablish a long lost sense of proportion.

Regner gives a short but competent historical survey; discusses the whole contemporary scene in detail (with some splendid characterizations, especially of Lifar, Petit, Cranko, Balanchine, Robbins and Graham — not to mention his revealing chapter on some of the aspects of a "modern" Soviet choreography); and deals in a very concentrated manner with problems of ballet technique and esthetics.

What makes his book of special value to foreigners is the manner in which he discusses German ballet without deviating from his standards. He lists the members of leading German and, without any nationalistic

(continued on page 74)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May 1	**Dance Laboratory Series** Walter Terry interviews Hanya Holm 92nd St. YM-YWHA; 2:40 p.m.
May 3-17	**American Dance** (B. de Rothschild Foundation) ANTA Theatre
May 7 & 8	**Pearl Primus** lecture-dem. "African Influences in the World" 92nd St. YM-YWHA; 8:40 p.m.
May 8	**Sue Demby Concert** Henry St. Playhouse; 8:40 p.m.
May 11	**Bhanumati & Co.** Dances of India 92nd St. YM-YWHA; 8:40 p.m.
May 14	**Les Ballets Negres** Bklyn Academy; 8:30 p.m.
May 14	**To Yo Za** Theatre of the Far East Henry St. Playhouse; 8:40 p.m.
May 15	**Florita Raup Concert** Henry St. Playhouse; 8:40 p.m.
May 21 & 22	**Playhouse Dance Co.** Henry St. Playhouse; 8:40 p.m.
May 22	**5th Annual Choreographers Night** Carnegie Recital Hall; 8:40

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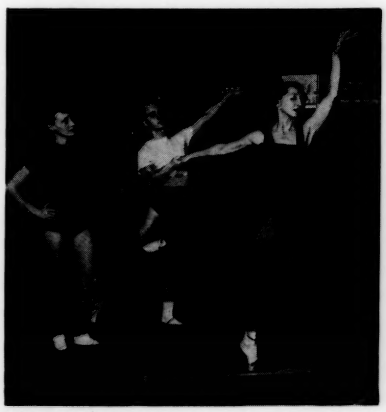

Alexandra Danilova, who recently spent two weeks teaching and rehearsing with members of the Louisville (Ky.) Ballet (above), appeared, with Michael Maule, as guest artist on the company's March 14 program.

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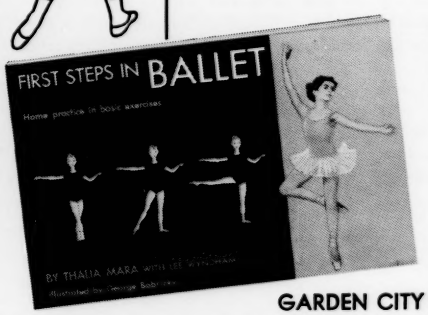
THALIA MARA is director and teacher of the famed School of Ballet Repertory of New York, contributing editor of *Dance Magazine*, and a well-known dancer. LEE WYNDHAM is the author of many best-sellers for boys and girls, including several ballet story books.



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REVIEWS

BY DORIS HERING

National Ballet of Canada
Brooklyn Academy of Music
March 25 and 26, 1955

New York is a magical city. All one has to do is sit quietly in a theatre seat, and sooner or later every kind of theatrical experience passes before one's eyes.

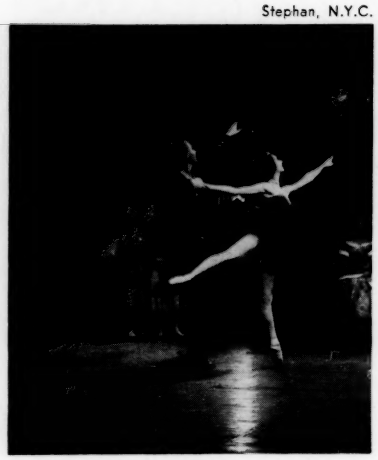
Last month we saw the London Festival Ballet and commented that it was a young company substituting the star system for sound artistic policy. This month we returned to the same theatre for two performances of the National Ballet of Canada. And there, neat and sprightly and bountiful, was the solution of how to guide a young ballet company.

Under the artistic direction of Celia Franca (formerly of Sadler's Wells) the National Ballet of Canada, young as it is, has an artistic identity — one that is based, not upon novelty, but upon absolute consistency of dancing technique.

This came through clearly in the company's four-act *Swan Lake*. The entire performance had a clean, well scrubbed look. The ensemble work (notably the dance of the cygnets performed by Sylvia Mason, Betty Pope, Marilyn Rollo, and Joan Stuart) was precise and alert. Instead of trying for the somber elegance of the Sadler's Wells *Swan Lake*, or the polished athleticism of the New York City Ballet, the dancers had a fairy tale innocence and the modesty of young people who are meeting a great classic work respectfully, yet firmly within their own emotional range.

This was as true of the principals as it was of the corps. As Siegfried, David Adams was no tortured Teutonic prince. Instead, he allowed his natural gallantry to guide him. And as Odette-Odile, Lois Smith responded directly to this quality.

Stephan, N.Y.C.



Lois Smith and David Adams in Act III of "Swan Lake" as performed by the National Ballet of Canada.

As a dancer, David Adams has musical pliancy and abundant vitality. And he is a warm, sincere actor. But perhaps because he is tall, he has not yet found his true center of equilibrium. And so, paradoxically, one almost wished he would leave the stage for a year or so and concentrate solely on technique unrelated to dramatic context. He might then become one of our truly important male classic dancers.

Lois Smith is technically not quite ready for *Swan Lake*. But she has wisely concentrated on the broad rhythmic and musical outlines of the dual role, and one feels that she has the resources eventually to fill in the nuances, both technical and dramatic.

The simplicity and directness that were so beguiling in the National Ballet's *Swan Lake* brought too much sunlight into the shadowy Edwardian garden of Antony Tudor's poetic masterpiece, *Lilac Garden*. This ballet, while guileless on the surface, is relentlessly bitter in fundamental concept. None of the principals (Lois Smith, David Adams, James Ronaldson, and Celia Franca) quite saw it that way.

Antony Tudor was also responsible for a new work, a demimonde romp to the score for Massine's *Gaité Parisienne*.

Called *Offenbach in the Underworld*, it had Tudor's typically wry sense of characterization as it commented wittily upon the flirtations of a Debutante (Lillian Jarvis), a Painter (David Adams), an Operetta Star (Celia Franca), a Queen of the Carriage Trade (Angela Leigh), and a Nobleman (Raymond Moller) — all frequenting a Parisian cabaret of the 1870's. The prime quality of the ballet was its refreshing absence of sentiment. The Operetta Star and the Queen of the Carriage Trade were brash, egocentric, and highly believable in the capricious bestowal of their affections. (Miss Franca's dancing is, incidentally, a solid example for her company). Even the extensive can-can had an animal vitality, rather than merely being a staged piece. It was also the most taxing and varied version of the can-can we have ever encountered.

It is unfortunate that Tudor did not choose a fresh score for his work. And one hopes that he will see fit to do some needed pruning, for *Offenbach in the Underworld* has the makings of a definitive commentary on a period that has long been over-sugared in the theatre.

Joey Harris contributed the fourth production of the National Ballet's brief run. It was *Barbara Allen* (score by Louis Applebaum), a danced version of the play, *Dark of the Moon*.

(*continued on page* 54)

dance MAGAZINE

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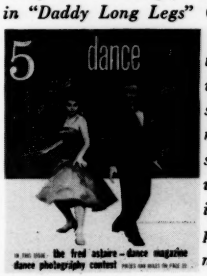
On the cover

French ballerina Leslie Caron, now one of Hollywood's darlings, sluefoots with Fred Astaire in "Daddy Long Legs" (p. 46).



The estimable Mr. Astaire, who has been devoted to discipline and style throughout the many years of his dance stardom, is co-sponsor with DANCE Magazine in the exciting dance photography contest announced on page 22.

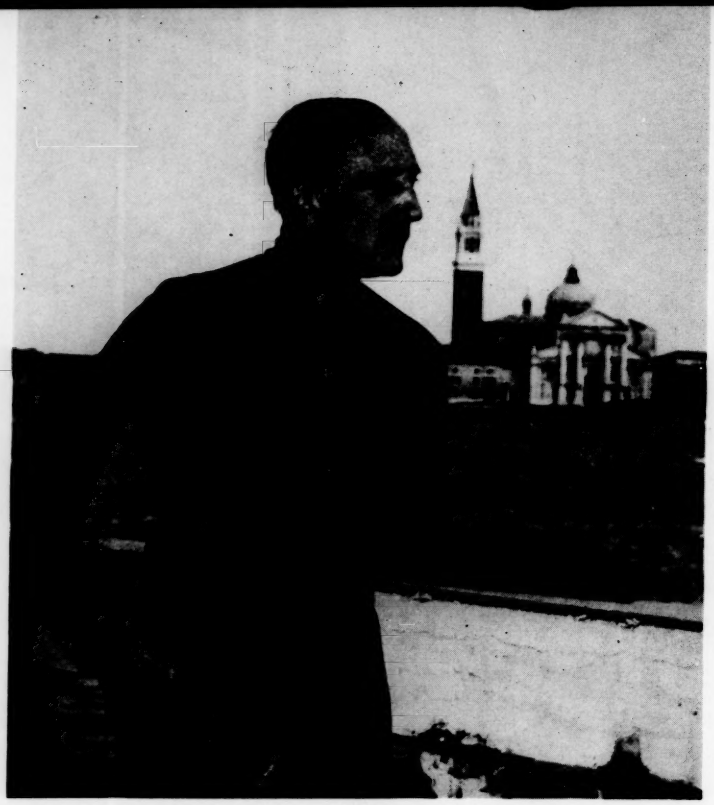
Coming

Theatre Round-Up
Leo Lerman's annual survey of theatre, on and off-Broadway, is authoritative, entertaining and spiced with equally brilliant photos.

"The Cage"
How did this controversial ballet happen to be? What thoughts were behind it? What does it mean? Choreographer Jerome Robbins tells of his innermost considerations in an exclusive Robert Sabin interview.

Taglioni in London Town
For the many who were delighted by Diana Daniels "Byways of Ballet History" we bring you another Daniels exploration — this time about the broken-hearted ballerina who had London at her feet.

And . . .
A beautiful photographic album of Anna Sokolow in New York and with the Yeminite dancers in Israel . . . A discerning study of Ballet Theatre's musical repertoire . . . An engaging look at a teenage ballet company in Baton Rouge, La. . . . plus the news, reviews, and numerous features, old and new, that are making DANCE Magazine the talk of many towns.



The Marquis George de Predrablanca de Guana de Cuevas in Venice.

behind the scenes with the force behind the Marquis de Cuevas Ballet

THE MARQUIS IS A SHOWMAN

BY ISOBEL JOY ARONIN

Noblemen do not belong to our era. They are anachronisms in a modern world whose inhabitants have little time for titles.

The Marquis George de Predrablanca de Guana de Cuevas is a nobleman. He is a member of an old Spanish family which was first granted its title by King Charles I in the seventeenth century. A marquis is just below a duke and higher than a count. When writing to one, or addressing him in person, you refer to him as "Your Excellency."

Yet the Marquis de Cuevas, slim, brown-haired, with hereditary estates and residences in almost every western nation, is also an astute businessman. His prestige has little if anything to do with his lineage, especially in Europe where exiled dukes and princes can be found a dime a dozen. But singlehanded he has brought the Marquis de Cuevas Ballet Company up to be one of the most dazzling spectacles of modern times. Someone once asked what it was that this ballet company had that others had not. His companion, an elderly Frenchman of the pre-war generation replied: "All other ballet productions are programs on a stage. The Marquis de Cuevas' Ballet Company is a per-

At left: The Marquis, the Marquise (formerly a Rockefeller) and behind them choreographer Ana Ricarda, view a recent rehearsal in Cannes. The Marquis' leg, still healing, was broken in nine places last fall.
At right: A corner of the de Cuevas living room in Paris.

Serge Lido

formance given in a royal court."

The 1954-1955 season of the Marquis de Cuevas' ballet opened on October 5 at Paris' Sarah Bernhardt Theatre on the Place du Chatelet. On the program were Ana Ricarda's *Del Amor Y de la Muerte,* Ivanoff's *Casse-Noisette,* Michel Fokine's *Le Prince Igor,* Nijinska's *Concerto de Chopin,* and a ballet composed by the Marquis himself, called *Duo.* In the audience were Ali Khan, prominent officials of the French government, Princess Sixte de Bourbon-Parma, Baron and Baroness Sellieres, Princess de Fawciny-Lucinge, and the Ambassador from the United States to France, Douglas Dillon. The highlight of the show on the stage was the discovery, Genia Melikova, a blonde girl in her middle twenties who danced in *Le Prince Igor* and the *Concerto de Chopin.* The star of the off-stage show was the Marquis de Cuevas.

The Sarah Bernhardt Theatre, an old musty structure with a horseshoe interior, is well suited to extravagant presentations. On this occasion a crimson carpet stretched from the entrance of the theatre to the street, and the French Republican Guard in white-plumed dress uniforms formed an honor guard beside it. A cordon of flunkies in eighteenth century costumes and wigs held lighted candles in the lobby and on the divided staircase. Crowds of the curious gathered in the square. Many carried umbrellas to protect them from the evening drizzle.

At 8:45 p.m. the Marquis arrived.

He wore a dark blue velvet cloak lined with red satin, evening dress, and a crown of diamonds, symbol of his rank, in a lapel. He trod slowly and carefully, bowing graciously to those he recognized, greeting close friends with a kiss on either cheek. The guests, all personal invitees, stepped back as he moved among them. Behind him moved vague shadowy figures dressed in black, as gentlemen-in-waiting follow a king.

In the first intermission, a young girl in white, standing with her mother, curtsied to him. The photographers taking his picture stood at a respectful distance and did so unobtrusively. The Marquis accepted the attentions with impassivity. He watched the performance from a third-row orchestra seat, and as each ballet ended, I saw him lead the applause.

Who and what is the Marquis de Cuevas? Is his public attitude of grandeur merely a sham? Is his preoccupation with the ballet only the idle tinkering of a wealthy man, or does he hope to inject the theatre with a fresh substance? What is there in a man's life which makes him play the part of Louis XIV, though all the Louises died long ago, and France is now a republic and the atomic age is here?

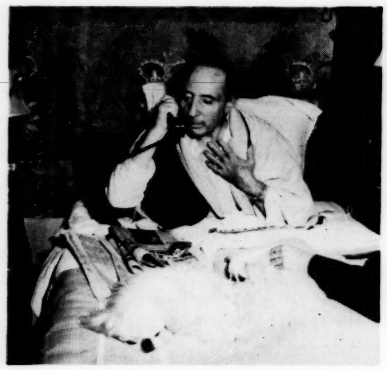
I have spent some time in Paris as the guest of the Marquis de Cuevas. I have heard about him still more from the members of his ballet company, and from his daughter, Bessie, whom I knew when we both went to Vassar. And I believe that I have succeeded in discovering the riddle of the Marquis, a minor riddle perhaps, but nevertheless an interesting one; an unimportant mystery, but it keeps the boxoffices filled and the crowds coming from Cannes to Alexandria to Rio, wherever the ballet travels.

The bare facts of his biography are simple. He was born in Santiago, Chile, some 50-70 years ago, exactly when he refuses to say. ("Old age," he once wrote in a journal, "only catches up to pessimists and fearful people"). He was

(over)

photos courtesy of the author

At left: Author Isobel Joy Aronin interviews the Marquis at his Paris home. A tapestry embroidered with gold crowns hangs behind the bed and his pekinese frolic on it. Center: All interviews and morning business are done from the bedside. Below: Mingling the old with the new, the Marquis uses a dictaphone which stands on an eighteenth century desk.



educated in Chile, in Spain and other European countries, and in 1927 married Margaret Strong Rockefeller, the granddaughter of the first John D. They have two children: Elisabeth, the wife of a Parisian Otis Elevator executive, and John, a Harvard Business School graduate, now a private in the U.S. Army.

He has lived in many places and speaks English, French, Italian, Spanish and a little German. He has dabbled in art—he was one of the sponsors of the painting pavilion in the New York World's Fair, but usually declares that he has no hobbies. Though ballet had captured his fancy since youth, it was not until the early 1940's that his interest took a tangible form. At that time he established a ballet school in New York for French refugee children, under the general impression that ballet was in some way a bridge to international understanding. In 1944 it sprang into an actual company called the International Ballet Company which had a quiet run in New York in a theatre the Marquis owned. In 1947 it crossed the Atlantic to Monte Carlo as the Grand Ballet de Monte Carlo, but changed its name to the Grand Ballet de Marquis de Cuevas in 1949, when officials in Monte Carlo demanded a percentage of all box-office receipts. As a ballet company, it has received mixed notices from the critics. It has received nothing but wild acclamation from the European public.

Let us look at a day in the Marquis' life. It begins at 7:30 in his seven-room apartment on the left bank of the Seine as his valet, Orphee, brings him a cup of China tea. The Marquis sits up in his bed which is framed by a blue silk panel embroidered with gold crowns. "I have much to do today, Orphee," he says, "we must work quickly." Orphee informs him that already there are four people waiting in the hall, demanding

interviews. Orphee is not the real name of the valet. It is Edouard Lamiot, but the Marquis calls him Orphee because "I cannot learn names. Names do not mean anything to me."

Three cups of China tea are all the Marquis ever has for breakfast. For lunch he has some vegetables and a little soup, for dinner some chicken and some more vegetables. He does not drink anything alcoholic, not even wine, and smokes only in moderation. He sleeps as little as is necessary. He has a lean, sharp face, and piercing, though gentle, blue eyes.

His daughter, Bessie, calls him an "Alice-in-Wonderland King," and indeed there is much of the grandeur of the storybook courts in his morning rituals. During most of the morning he remains in his room and transacts business, as Louis XIV did, from bed. Among his dozen personal assistants, one is a full-blooded Prince, and another a Princess.

A young dancer from Spain is ushered into the bedchamber. His name is Antonio Monlior and he has come all the way from his home country to see the Marquis. His clothes hang loosely from his slender body and his cheeks glow with the rosiness of extreme youth. As he sits down stiffly on a brocaded chair next to a green parrot in a golden cage, two royal white pekineses jump into his lap.

"Boubou! Suzy!" calls the Marquis, and the animals bound down again. The telephone rings and the Marquis answers it. He holds a rapid conversation in Italian.

"An Italian newspaper," he explains. "They want to interview me. What do they want me to be? I have no time to give newspaper interviews." He turns back to the dancer. "What can I do for you?" he asks.

It turns out that Monlior wants an audition. The Marquis sets a date and the dancer leaves. The next visitor is one of the company's wardrobe mistresses who thinks she ought to be getting a bigger salary. The Marquis frowns. "This is the best-paid ballet company in Europe," he explodes, "and you always want more money." But he promises to give careful consideration to her request. Next come a pianist, and another dancer, and a man who has an idea for a set design. A delegation of young ballet students from a school in Paris is whisked away with the announcement that: "if they are really serious, let them continue their work and come to see me when they are ready." A messenger brings a cable from the Marquise who is in New York, and receives a lengthy scribbled reply.

By noon the Marquis is dressed in a navy blue suit and a blue turtlenecked sweater, and a cape; not the one he wore on opening night, but a plainer, more conservative model. With Orphee, he takes a taxi to the Sarah Bernhardt Theatre, a ten-minute ride from his home.

He has come to supervise the rehearsals which occur daily from eight in the morning until six at night. Frequent rehearsals are necessary because the program is changed each Monday and Friday. There is a two-hour break for lunch, but the Marquis has come early to discuss some lighting problems with Jacques Stephant, the stage manager.

At two the rehearsals start, and the Marquis watches from an orchestra seat. On stage twenty dancers in tights and sweatsuits prepare to practice *Prince Igor*. A short fat woman in black, her hair rolled in a bun, directs the ensemble. She is Mme. Nijinska, sister of the great Vaslav Nijinski, once a famous ballerina in her own right. She has been naturalized an American, and commutes between Paris and Hollywood, California. Mme. Nijinska is very

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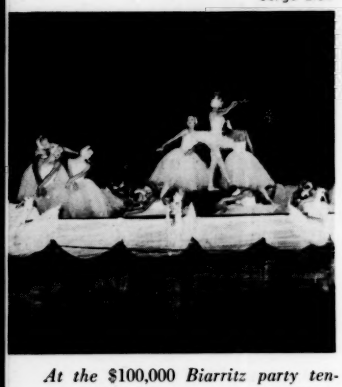
Serge Lido



At the $100,000 *Biarritz party tendered by the Marquis in* 1953, *a part of the entertainment consisted of a version of "Swan Lake" performed on Chiberta Lake. Above: A portion of the swan float, with the de Cuevas company's star Rosella Hightower, at the highest point.*

expressive. Her body is now heavy and middle-aged, but when she demonstrates a step, you can catch something of the flaming grace and spirit that captivated audiences a quarter of a century ago. It is said that Nijinska is a perfectionist and a martinet, and quite often the younger dancers are reduced to tears by the pressure she puts on them. Her feeling for the work she is doing is simple: "It is not that we are better or worse than other ballet companies. We are different. Every country has its own kind of flowers, its own climate. I try to bring out the feelings of this group of dancers, which, necessarily, are unlike those of other groups. There must be a hypnosis that goes out from the artists to the people in the audience to create an illusion, to make them forget that they are only in a theatre."

The Marquis, too, participates in the direction of the corps. A young American dancer named Philip Mosco is having some trouble with a step. The Marquis bounds on the stage and seizes Mosco by the shoulders. "Watch this," he says, and executes a pirouette. Nijinska nods approvingly.

The members of the company call him simply "Marquis" (pronounced *markee*). They are free to discuss any problem with him directly, and do so. He hires and fires all employees himself. He takes part in violent arguments. He rejoices in the personal good fortune of one of his protegés. Before the opening performance of each season, he nourishes a case of jitters more devastating than those of any dancer. When once he makes a decision he sticks to it, though he has been known to relent quickly when proven wrong.

Freddy Burne is the assistant stage manager of the Marquis de Cuevas Ballet Company. He is a 32-year-old Englishman, prematurely bald, who, as the son of an itinerant British mining engineer, grew up speaking five languages fluently. It was his linguistic ability that landed him the job, for, as he points out: "When you go to so many countries in the course of your work, the important thing is to be able to get the equipment you need as quickly as possible."

Freddy Burne receives 20,000 francs or $60 a week, but pays no income tax anywhere in the world. When he is in Paris he lives in a room in a hotel on a tiny comic-opera street called the Rue de l'Hirondelle. It is just off the Place St. Michel, the center for left-bank intellectuals, but the hotel itself is of such doubtful significance that it is not even listed in the French Government Tourist Office's list of French hotels. Freddy has hot and cold water in his room, but no bath, and pays 500 francs ($1.30) a night. He eats in a little bistro down the road from the Sarah Bernhardt "where they give me credit" for spaghetti with tomato sauce "because it's the cheapest thing on the menu."

He works seven days a week from eight in the morning until twelve at night. At midnight he stops at a cafe next to the theatre, drinks a hot rum concoction known as a "grog" and then goes home to sleep. He has no complaints about his hours of work. "I took the job because I like life," he says. "Of course, I could very easily get away with putting in fewer hours, but the theatre is something that gets hold of you, and I wouldn't feel right if I didn't give it everything I've got."

"I'm the black sheep of the family," he continues in that clipped embarrassed accent that Englishmen use when talking about themselves. "All my brothers and sisters are in England married to very conventional people, and they can-

not understand me. But long ago I made up my mind that I wanted to travel all over the world, and see everything and do everything, and I wouldn't give up this existence for anything. Of course, it is hard at times. The Marquis just deducted a week's salary from my wages for instance because of something I forgot to do with the customs in Chile. I'll have a big row with him this evening. and he'll probably fire me. He's fired me four times already. But tomorrow I'll be back. I always am."

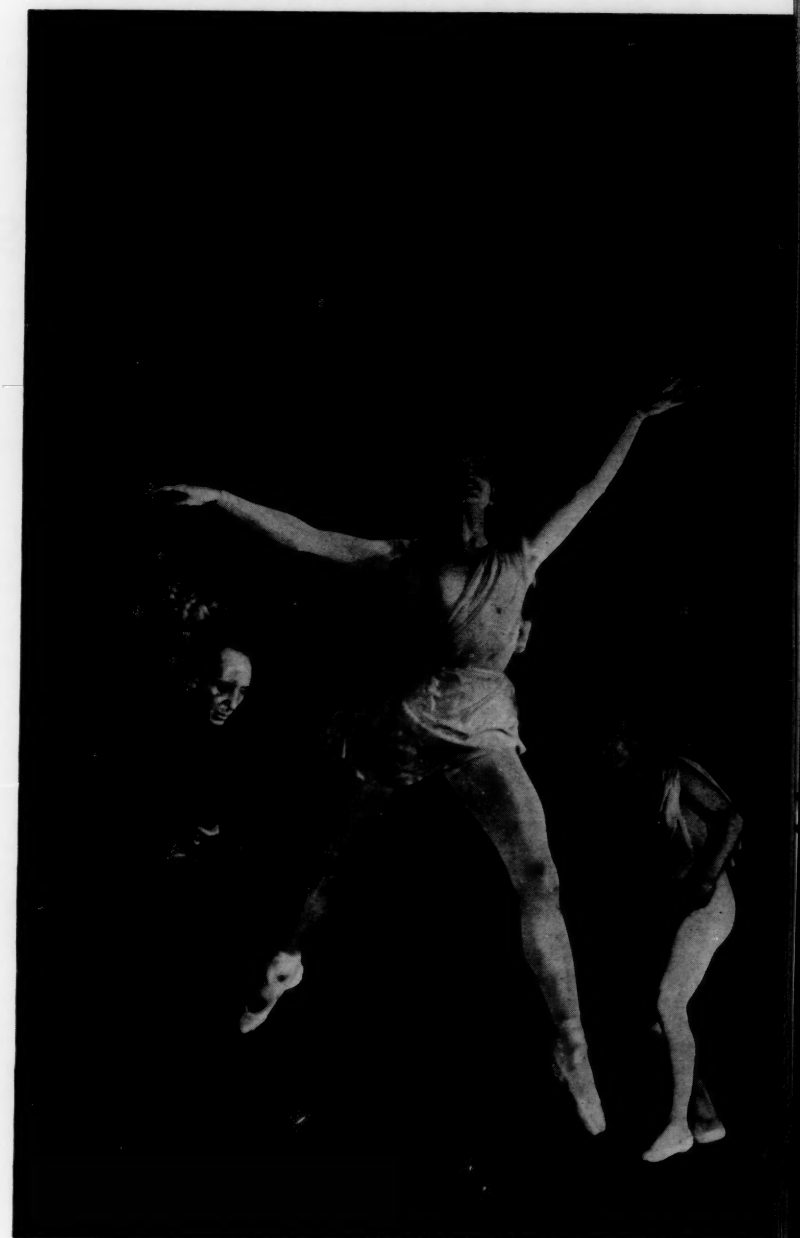
This, then, is one picture of the Marquis de Cuevas, the untiring director of a ballet company, but is it the only one? The Marquis himself would have you believe that it is. "If you write about me at all," he says, "write about my ballet company. Tell the readers what I am doing for the culture of the world."

No one can deny that his devotion to the company is all-consuming. Where ever it travels, he travels too—to Italy, to Egypt, to South America, or to Scotland for the Edinburgh Festival, and he devotes nearly every waking moment to its success. Even illness or accident does not deter him. Last October 13, he was hit by a Paris taxi, and broke his right leg in nine different places. Two days later, though in great pain, he was sitting up in his bed in an American hospital, directing the ballet as usual.

But there is also a persistent rumor about another side of George de Cuevas. Probably the single event connected with his life which has received the most attention in the press of every country, is the party he gave in Biarritz on September 1, 1953, for 2500 guests at a cost of $100,000. He is also known for other extravaganzas, like the reception in Paris' Tour d'Argent restaurant when the Cathedral of Notre Dame was

(continued on page 66)

The Marquis makes suggestions to Jacqueline Moreau and Vladimir Skouratoff who rehearse a ballet recently conceived by him.



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Taking photos of dancers is one of the most stimulating and satisfying possibilities for both shutterbugs and professional photographers. This relatively new field is one where the amateur may do as well as any professional because, important as technique is, it is definitely secondary to having the ability to recognize "the right moment," the best line, the most apt translation of dance feeling onto film. It is by these standards rather than on technique alone that the contestants shall be judged.

We invite you to try. Start roaming with your camera. Your subjects may be students or professional dancers. Your locale may be a dance studio, a ballroom, a photographic studio, a rehearsal hall, a theatre, or even the out of doors. But in all cases the background must bear a definite relationship to the subject matter of the picture. The winning photos and the runners-up will be specially presented in DANCE Magazine. Other non-prize winning pictures will be considered for publication.

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Fred Astaire makes available to contestants the premises of his national chain of dance studios for picture taking! Call your local Astaire studio for specific arrangements. Other studios are also being encouraged to make similar accommodations for photographers during this contest. Check with local studio of your choice.

RULES

1. RESIDENCE: The contest is open only to residents of the United States and Canada.

2. EXPERIENCE: Competition is open to both amateur and professional photographers. Not eligible for the contest are staff photographers of DANCE Magazine, employees of DANCE Magazine, Twentieth Century-Fox Film Corporation, the Fred Astaire Dance Studios, and members of their immediate families.

3. SUBMISSIONS AND PRIZE DIVISIONS: Photographs must be the original work of the contestant, submitted in his or her own name. There are three prize divisions — one for a photo of some aspect of ballroom dancing; one for a photo of any other kind of dancing; and one for a photo essay on any dance subject (i.e., a series of photographs which tells a story or otherwise relies for its best effect on group presentation). Contestants are urged to enter all three prize divisions. In the first two prize divisions mentioned above, no fewer than two and no more than four pictures may be submitted. In the photo essay division, contestants may submit no more than two series of pictures, limited to 15 photos in each series. Photographs must have been taken no earlier than January 1, 1954. No pictures which have appeared in DANCE Magazine may be submitted as part of a contestant's entry.

4. PRINT SIZE AND MOUNTING: Contestants' photographs must be black-and-white. Color photographs are not eligible. They must be printed on paper either 8" x 10", or 11" x 14", with either mat or glossy finish. Prints must not be mounted.

5. CAPTIONS: Caption material, to be pasted on the back of each individual print, must include: names of principal persons featured in the picture, identification of the photo's setting (i.e., name and city of studio, ballroom, theatre, etc.). In addition, captions must indicate camera used, place and date taken. In the photo essay division, a contestant may submit text in addition to individual captions, up to 1,000 words, if he considers it useful to the delineation of the photo essay.

6. COPYRIGHT: Photographs need not be copyrighted to be eligible. However, all photographs which have been copyrighted shall not be eligible unless the contestant is either the copyright owner or furnishes the written permission of the copyright owner for publication of the picture.

7. GENERAL: Original negatives are to be made available to DANCE Magazine upon special request. No prints submitted in the competition will be returned to contestants. Contestants who win prizes must agree that any pictures submitted will not be published elsewhere or otherwise exhibited without DANCE Magazine's permission from the time of notification of award until six months after the date of publication in DANCE Magazine of the results of the contest.

8. ENTRY BLANKS: A separate entry blank is required for entry into each division. One package may be used in submitting photos for more than one division, provided photos in each category are separated within the package in individual envelopes, with the appropriate entry blank securely attached to each envelope. Additional entry blanks may be obtained from DANCE Magazine, any Fred Astaire Dance Studio, or any theatre in the U. S. or Canada where "Daddy Long Legs" is being shown.

9. GRAND PRIZES: For each of the three divisions of the contest, one grand prize will be awarded, which is a round-trip flight from a U. S. city served by North American Airlines to either New York or Los Angeles. The grand prizes will be valid from date of announcement of prizes through December 1956.

10. CLOSING DATE: All entries must reach DANCE Magazine not later than October 15, 1955. Prize winners will be announced in the January 1956 issue of DANCE Magazine.

This COMPETITION is subject to all local, state and federal laws and regulations

ENTRY BLANK

Address: Fred Astaire-DANCE Magazine Dance Photography Contest
231 W. 58 St. N. Y. 19, N. Y.

You may enter one, two or three contest divisions. Fill in and sign appropriate entry blank and attach securely to photos submitted.

BALLROOM PHOTO DIVISION

Name (Please Print)_____

Address_____

City_____ **Zone**_____ **State**_____

I have read and understand the rules of the Fred Astaire-DANCE Magazine Dance Photography Contest and am submitting my photo entries herewith.

*(Signed)*_____

GENERAL PHOTO DIVISION

(NOT INCLUDING BALLROOM)

Name (Please Print)_____

Address_____

City_____ **Zone**_____ **State**_____

I have read and understand the rules of the Fred Astaire-DANCE Magazine Dance Photography Contest and am submitting my photo entries herewith.

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PHOTO ESSAY DIVISION

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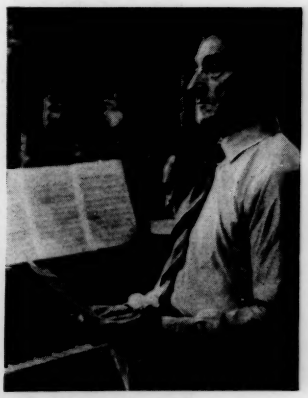
The veteran gypsy's farewell appearance reveals a persistent magic

ON and OFF-STAGE with ESCUDERO and Company



In Rehearsal: *Left: Members of the Escudero Co. in a New York studio. Above: Escudero looks on with score in hand.*

Photos by Clemens Kalischer

(over)

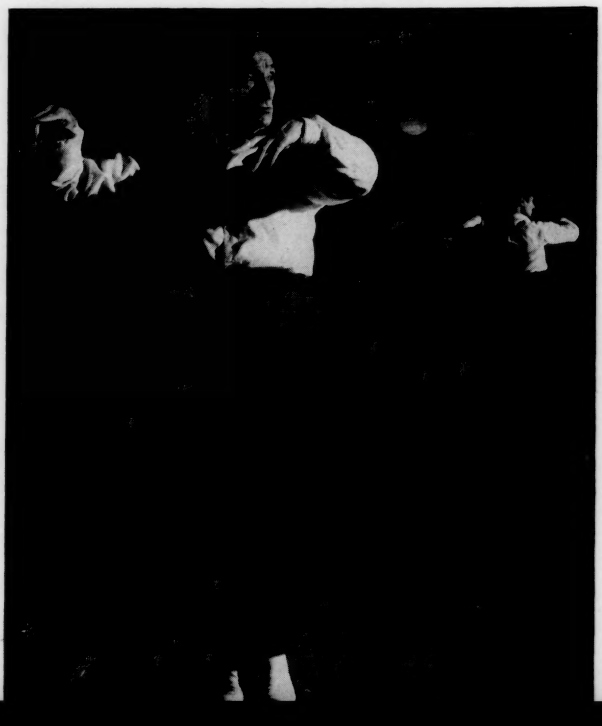
Photos by Clemens Kalischer

Above right: Escudero and Co. confer on a point of programming. Above: Walking down Broadway. Left, in rehearsal.

The farewell tour is over and Vicente Escudero and Company are scheduled to return to Spain after the April 23rd appearance at the Brooklyn Academy of Music. In his twelve-week tour of twelve cities, Escudero recaptured the hearts of those who remembered him from twenty years ago. And a whole new generation of Americans responded to his stern, yet mischievous temperament and brilliant rhythms. He was a legend unexpectedly come to life.

Audiences greeted him, his partner Carmita Garcia and the talented company with impassioned applause and shouting. Crowds stormed backstage. Escudero was besieged with social invitations, which he usually declined. But the Spanish Embassy in Washington did snare him for a testimonial dinner, as did the Harvard Club in Philadel-

(*continued on page* 28)



On Stage: *Escudero in "Romares."* Peter Buckley

phia. Sculptress Helen De Langle executed a full-length bronze of him; normally taciturn critics turned ecstatic; more than 100,000 Americans saw him perform. It could not honestly be said that age has not made a difference in Escudero's dancing, but the magic was still there.

There are many plans ahead for the peppery veteran and his company. They have been invited to tour Cuba and Mexico. They have been asked to return here for another tour next year. The offer tendered by France to have him teach in Paris still holds. But Escudero will make no committments. At the moment at least, he wishes to go back to Spain and spend the summer quietly.

Performance photos: Famed Flamenco singer Pepe La Matrona and guitarist Mario Escudero; Maria Amaya and Rosario Escudero in "Jugando Al Toro" (Playing Bullfight); and below, the farewell bow.

photos by Peter Buckley

THE END

Reflections, mid-stream, from the biographer of a ballet company

TOWARD A HISTORY OF THE BALLET THEATRE

By OLIVER M. SAYLER

Early last August, my mail brought a short and simple query from my friend William Fields, long associated with Lucia Chase and The Ballet Theatre. Would I be interested in doing a book on the first fifteen years of this company? My answer was just as short and simple — Yes.

Back of that prompt answer was a complex of observations, experiences, personal relationships, negotiations and critical convictions, covering forty years and welling up in cumulative memory to dictate that one-word reply.

Let me sort them out in sequence:

My first view of the Diaghilev Ballet Russe at Theatre Royal Drury Lane, London, in June, 1914 — *Ravel's "Daphnis and Chloe," Fokine's "Papillons" and Stravinksy's "Petrouchka." (As dramatic critic of The Indianapolis News, I had seen Pavlova and Mordkin on tour and the Morris Gest-Gertrude Hoffman Saison Russe in* 1911. *But this was IT!)*

My successful plea to my managing editor to let me cover the Diaghilev engagement when the late empress of all local impresarios, Ona B. Talbot, brought the company to Indianapolis — thus making me one of the first dramatic critics, if not the first, to rate ballet as theatre instead of as concert.

My twice-a-week haunting of the Bolshoi Theatre in Moscow to study the Russian Ballet in its own home during the winter of 1917-18, *while I was gathering material for my books, "The Russian Theatre" and "Russia White or Red." I had gone the wrong way round the world in war-time for fear the dramatic glories of Imperial Russia would disappear under revolution.*

My collusion with Morris Gest and his brother Simeon to bring Michael Mordkin back to America in 1924, *where he lived and worked until his death in* 1944.

My negotiations with Diaghilev in Brussels and Paris, 1928, *on behalf of Otto H. Kahn and E. Ray Goetz, to try to induce him to return to this country — nullified by his death the following year.*

Publicising, with Marjorie Barkentin, the first American Ballet season at the Adelphi Theatre in 1935 (*George Balanchine, Lincoln Kirstein, Edward M. M. Warburg*). *In this campaign, we successfully baited Robert Garland, John Mason Brown and John Anderson into handling ballet as theatre.*

Collaboration with Serge Obolensky in 1938 *in his noble but futile attempt to merge all existing Russian ballets into one.*

Long sessions in 1939 *and* 1940 *with Michel Fokine, looking toward the preparation of his Memoirs — a project cut short by his death in* 1942 *and one to which I had looked forward since I had known and admired him ever since Morris Gest first brought him to America in* 1919.

Lucia Chase cuts a birthday cake, celebrating the opening of Ballet Theatre's Fifteenth Anniversary Season after the October 26th performance at the McCarter Theatre in Princeton. At her left, Mrs. Audree Estey, director of the Princeton Ballet Society.

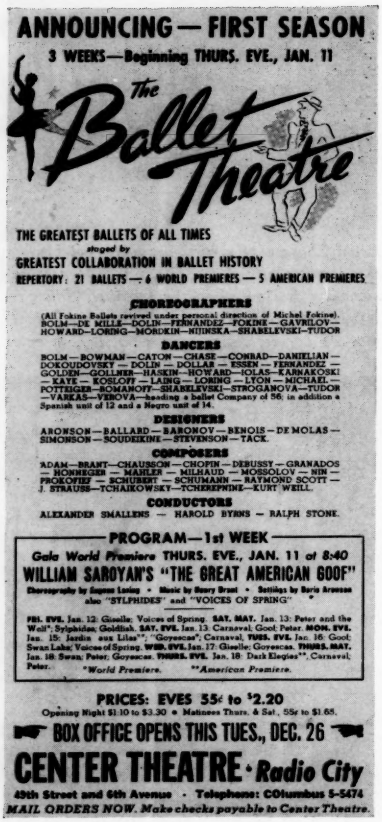
All of this experience led me to a three-word credo: BALLET IS THEATRE.

Lucia Chase and I each had one issue to resolve before we gave the word to the lawyers to draft a contract.

I could hardly conceive that my question was a real question, but I had to make sure. Did The Ballet Theatre still hold faithfully to the credo stated in one of its early souvenir books, "Ballet as Theatre"? It did. It does. It always will.

Miss Chase's problem was more personal, but it also involved principle. Would Richard Pleasant tell freely all he knew and remembered of the early days of The Ballet Theatre? There would have been no Ballet Theatre without him, Miss Chase insisted. And only he could tell that early story. Would he — in the face of the fact that he had been relieved of his duties after a year and a half of service? The omens were favorable, for he had accepted Miss Chase's invitation to return to the board of directors in 1953. But you couldn't be sure — people are funnier than anybody! Would he cooperate wholeheartedly? He would! And that was Open Sesame to a winter of work

(over)


ANNOUNCING — FIRST SEASON
3 WEEKS—Beginning THURS. EVE., JAN. 11
The Ballet Theatre
THE GREATEST BALLETS OF ALL TIMES
staged by
GREATEST COLLABORATION IN BALLET HISTORY
REPERTORY: 21 BALLETS — 6 WORLD PREMIERES — 5 AMERICAN PREMIERES
CHOREOGRAPHERS
(All Fokine Ballets revived under personal direction of Michel Fokine).
BOLM—DE MILLE—DOLIN—FERNANDEZ—FOKINE—GAVRILOV—
HOWARD—LORING—MORDKIN—NIJINSKA—SHABELEVSKI—TUDOR
DANCERS
BOLM — BOWMAN — CATON — CHASE — CONRAD — DANIELIAN —
DOKOUDOVSKY — DOLIN — DOLLAR — ESSEN — FERNANDEZ —
GOLDEN — GOLLNER — HASKIN — HOWARD — IOLAS — KARNAKOSKI
— KAYE — KOSLOFF — LAING — LORING — LYON — MICHAEL —
POTTEIGER — ROMANOFF — SHABELEVSKI — STROGANOVA — TUDOR
— VARKAS — VERDVA — heading a ballet Company of 56, in addition a
Spanish unit of 12 and a Negro unit of 14.
DESIGNERS
ARONSON — BALLARD — BARONOV — BENOIS — DE MOLAS —
SIMONSON — SOUDEIKINE — STEVENSON — TACK.
COMPOSERS
ADAM — BRANT — CHAUSSON — CHOPIN — DEBUSSY — GRANADOS
— HONNEGER — MAHLER — MILHAUD — MOSSOLOV — NIN —
PROKOFIEV — SCHUBERT — SCHUMANN — RAYMOND SCOTT —
J. STRAUSS — TCHAIKOWSKY — TCHEREPNINE — KURT WEILL.
CONDUCTORS
ALEXANDER SMALLENS — HAROLD BYRNS — RALPH STONE.
PROGRAM—1st WEEK
Gala World Premiere THURS. EVE., JAN. 11 at 8:40
WILLIAM SAROYAN'S "THE GREAT AMERICAN GOOF"
Choreography by Eugene Loring • Music by Henry Brant • Settings by Boris Aronson
also "STLPHIDES" and "VOICES OF SPRING"
FRI. EVE. Jan. 12: Giselle; Voices of Spring. SAT. MAT. Jan. 13: Peter and the Wolf*; Sylphides; Goldfish. SAT. EVE. Jan. 13: Carnaval; Good Peter. MON. EVE. Jan. 15: Jardin aux Lilas**; "Goyescas"; Carnaval. TUES. EVE. Jan. 16: Good Swan Lake; Voices of Spring. WED. EVE. Jan. 17: Giselle; Goyescas. THURS. MAT. Jan. 18: Swan; Peter; Goyescas. THURS. EVE. Jan. 18: Dark Elegies**; Carnaval; Peter.
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PRICES: EVES 55¢ to $2.20
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A famous ad in ballet history: The Ballet Theatre's first advertisement in December, 1939, made claims so unbelievable that the conservative New York Times at first refused to accept it. Isadora Bennett, first press agent of the company, and John Martin, dance critic of The Times, were both called upon to confirm the reliability of the announcement, which presaged the longest season of ballet in New York City to date, the most choreographers, the largest ballet cast, plus a unit of twelve Spanish dancers and a Negro group of fourteen. The ad was, of course, finally accepted, and the season enjoyed an enormous success.

more fascinating than any I have enjoyed in many years.

Just how do you go about the task of writing a book like this? My friend Rudolf Orthwine, who himself had been godfather of the precedent Mordkin Ballet as well as of the young Ballet Theatre, thought it might be interesting to depict the process in transit.

In my view, such a book should be a biography, the life story of an institution, just as if it were a human being — the product of its forebears, of its environment, of its associations, of its dreams and ambitions, of its successes and its failures. That concept had guided me in two of my most successful works, *Inside the Moscow Art Theatre* and *Max Reinhardt and His Theatre*. In both cases, I had the freest access to fact and opinion, to records and data as well as to all of the personalities in the cast of the living drama in question. I was assured of this cooperation in the present instance.

Now, an institution, just like an individual person, develops complex moments in its existence. Differences of opinion crop up, not only as to the worth or merit of certain projects but even as to their sincerity. Differences of opinion cloud the establishment of actual fact. Who was responsible for what? What motives actuated certain decisions? We should know, in these latter years in America, that institutions, just like individuals, can become controversial. In fact, no ballet company that ever existed escaped being controversial — on the personal and esthetic plane, of course, not the political!

As much as possible, I am facing these controversial matters frankly and impartially in this book. Mere personalities, I contend, are immaterial to the record. It will be a case, therefore, of the truth; not the whole truth; nothing but the truth. That's about as far as anyone short of Deity can presume to go!

Early in my interviews with the makers and the moulders and the journeymen of the fifteen years of The Ballet Theatre, it became clear that Lucia Chase was disarmingly correct when she said there would have been no Ballet Theatre if it hadn't been for Richard Pleasant. At least no Ballet Theatre as we know it.

By like token, there would be no Ballet Theatre today, fifteen years after, if it hadn't been for Lucia Chase, who has preserved a living continuity in the work which Pleasant started with her.

And, who knows, maybe there might not have been any Mordkin Ballet, from which The Ballet Theatre could grow, if it hadn't been for Rudolf Orthwine!

To the extent, therefore, that an institution is the elongated shadow of one or more human beings, these three are the shadow casters of The Ballet Theatre, and the story of three extremely modest people will be told for the first time.

As if to underscore the significance and importance of the Pleasant regime,

(*continued on page* 68)

Photographed at the historic Princeton performance: At right, young Mexican dancer Lupe Serrano in the Mazurka of "Les Sylphides," which brought to mind the famous jètés of Karen Conrad in the same variation. Below left: Richard Pleasant, backstage reminds the company of its first performance in 1940. *At right: Valerie Bettis appearing as guest artist for the initial presentation of her "Streetcar Named Desire," incorporated into the company's repertoire this year.*

photos by Bob Willoughby

ROBERT JOFFREY: choreographer-in-progress

Photos by Rad Bascome

This month Robert Joffrey leaves for England to create two new works for the Ballet Rambert. Records show that he's the first American to choreograph for this renowned company . . . and that is particularly impressive when one realizes that Mr. Joffrey has scarcely passed his mid-twenties. But he already has six substantial ballets to his credit, and he has trained an unusually homogeneous company.

The latter is one of the principal reasons for the impact Mr. Joffrey has made. Unlike most young choreographers, he is not satisfied to assemble a temporary company and put them through a brief pre-performance rehearsal period. Instead, he teaches them daily throughout the year. When it comes time to perform, they are accustomed to responding as a group.

Mr. Joffrey's company includes Beatrice Tompkins, Gerald Arpino, Jonathan Watts, Lillian Wellein, Eda Lioy, Marilyn Smith, Brunhilda Ruiz, Jacqualine Cecil, Françoise Martinay, Sandra Northrop, Shirley Neger, Judith Janaro, Rosemary Weekley, Jerry Burr, Joseph Edwards, Roy Harsh, John Wilson, Michael Sears, William Guske, Baird Searles, Geralyn Donald, Jacquetta Kieth, and Janet Greschler.

There has been much talk in the dance world of the way in which the ballet and modern dance have drawn closer together. Mr. Joffrey, whose principal dance training has been ballet with Mary Ann Wells in Seattle and modern dance with May O'Donnell in New York, fuses the two qualities quite naturally.

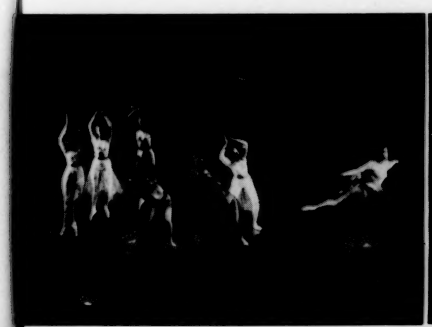
Mr. Joffrey's own creative life began with a solo recital of his compositions in 1948 before he left Seattle to come to New York. He arrived in New York while still in his teens and immediately joined the Ballets de Paris for their 1949 New York season. When they returned to Europe, he remained behind and

Left: Robert Joffrey, kneeling, who presented a concert of four ballets on March 24 at the 92nd St. "Y", chats with members of his company during rehearsal. Below: Joffrey conducts daily technique classes.

studied modern dance. He worked intensively with May O'Donnell and appeared in her company. In 1950 he became a ballet instructor at the High School of Performing Arts and created one of his first group works, *Umpateedle*, for his students.

Mr. Joffrey still teaches at the High School; he has classes in his own studio; and he teaches at The Ballet Theatre School. He has had two full concerts of his own works—one last year and one this year. And he has just finished staging the April in Paris Ball featuring French ballerina, Liane Daydé and twenty-six members of The Ballet Theatre corps.

Although he is excited about the assignment from the Ballet Rambert, his plans for the future do not run specifically toward choreographing for large companies. He would like to sustain his own small company. And he has already made an impressive step in that direction. ***THE END***



***Above**: Dance of the Washerwomen from Robert Joffrey's "Le Bal Masque," a colorful fantasy to a cantata for baritone and chamber orchestra by Francis Poulenc.*

***From left to right**: For Schoenberg's "Pierrot Lunaire," set to poems of French writer Albert Giraud, Joffrey choreographed a moonstruck atmosphere "which a breath of oxygen would instantly destroy."*

Scene from Joffrey's poignant "Harpsichord Concerto in D Minor" to Manuel de Falla's music, a study, in Spanish locale, of maternal domination.

A Chalon lithograph of Taglioni, Grahn, Cerrito and St. Leon as three goddesses and Paris in "The Judgment of Paris" inspired "Pas des Déesses."

REHEARSAL CENTRE N. Y. C.

photos by HERB FLATOW *text by BETTY DUVAL*

PART II

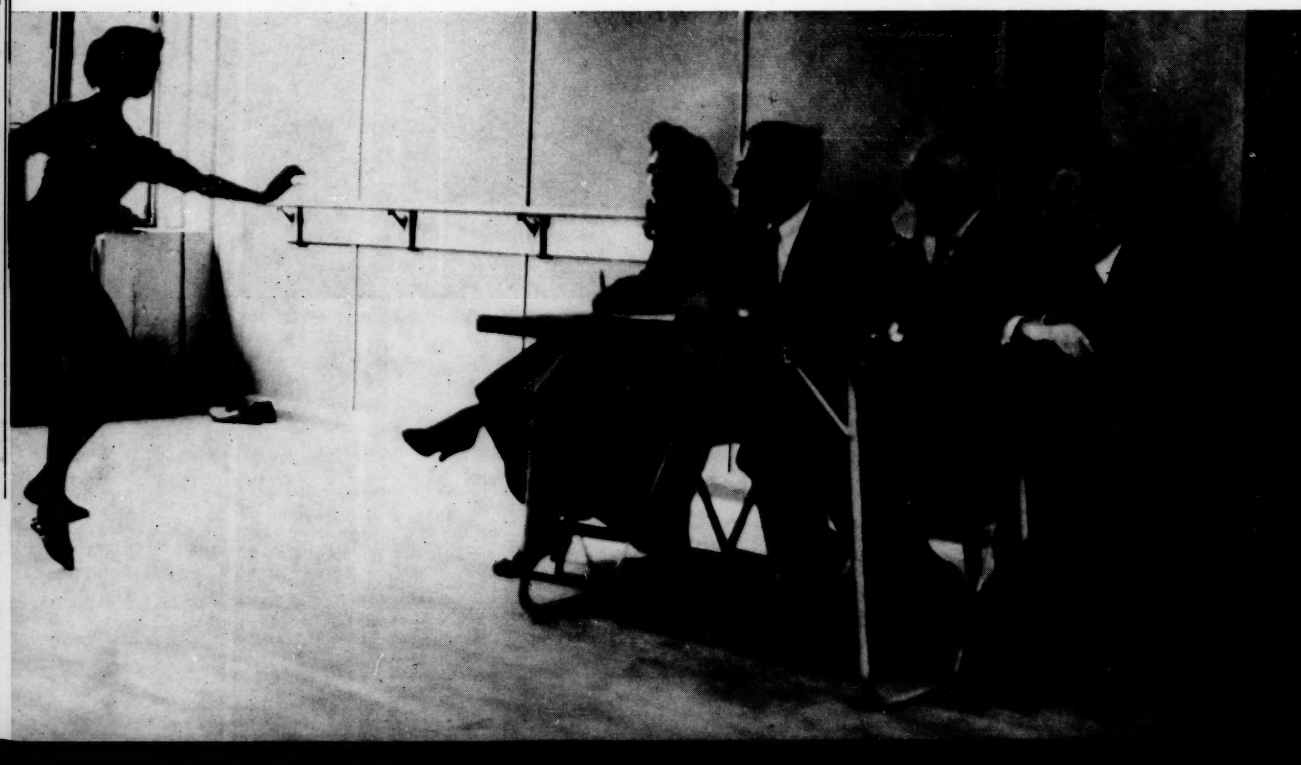
Rehearsal Centre, one of the larger new sets of studios available for auditions, TV rehearsals, classes and private practice, offers a wealth of material on dancers and show business in general.

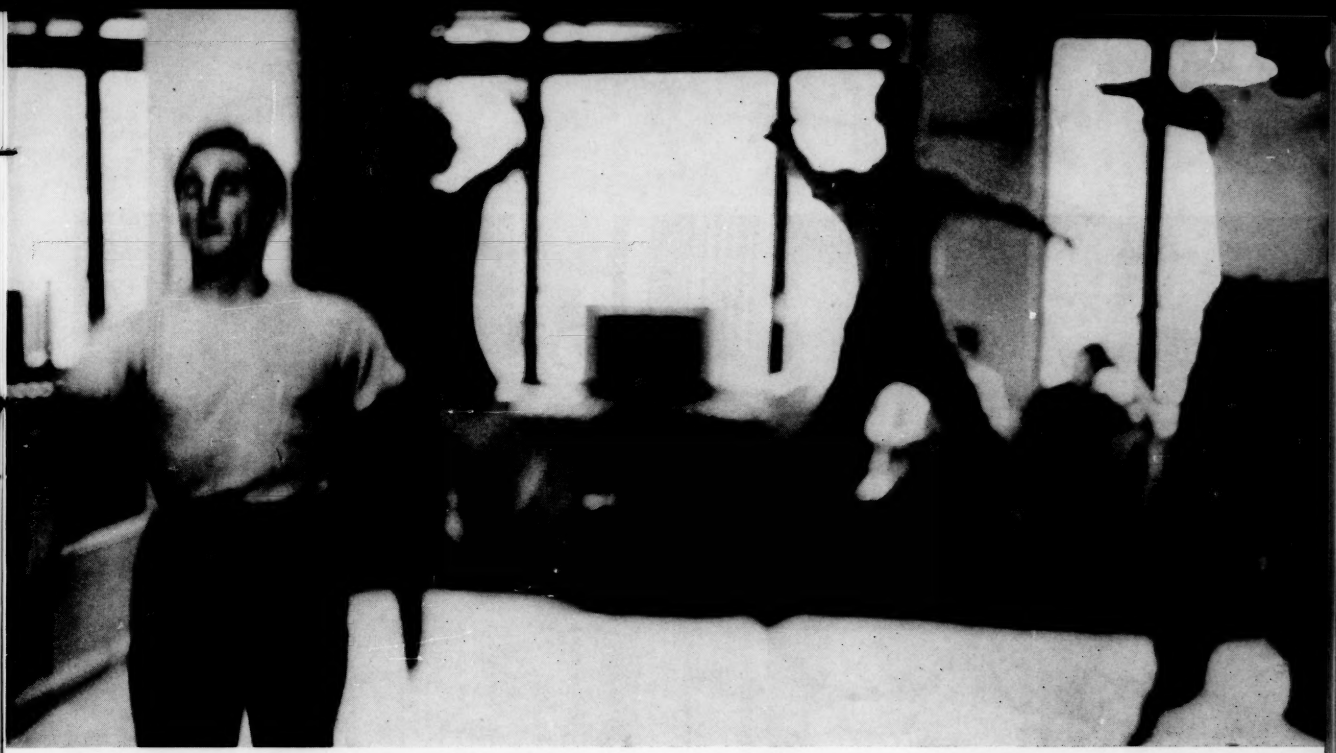
An ever-present, exciting facet of such a studio is its atmosphere of concentration, wherein an observer might actually see dreams and ideas develop into realities. On this and the following pages we open the studio doors once more for the kind of behind-the-scenes views rarely seen by anyone but the participants. This three-part series, begun last month, will be concluded in June.

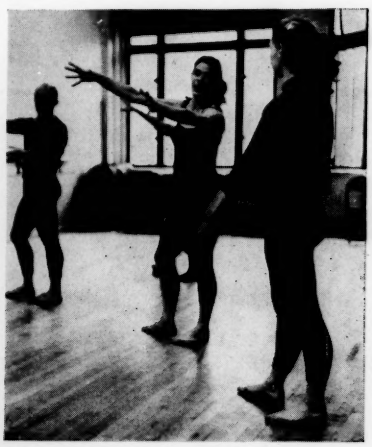
LAS VEGAS AUDITION

Below: A young hopeful tries out for the chorus line of a new production to open at the Last Frontier Hotel in Las Vegas. Seated at the table are choreographer Helen Woods, the show's producer, booking agent, and the hotel owner.

At right: Helen Woods, dancing star of "Seventeen" on Broadway several years ago, indicates a movement for auditioners to follow. She will be featured dancer as well as choreographer of the presentation.







ATOMIC ENERGY BALLET
Monica Lind, who has been signed as featured dancer in this fall's B'way production of "Hot Rock," has devised a ballet based on the fissions and explosions of atomic energy (shown in rehearsal above).

(over)

HARRIETTE ANN GRAY
At left: Concert dancer Harriette Ann Gray rehearses her modern dance company for its fifth continental tour, after which the group once again spends the summer in residence at the Perry Mansfield School and Theatre in Steamboat Springs, Colo.

THE PAJAMA GAME

Young dancer-comedienne Pat Stanley, shown at left, and also being flung around above, is being featured, for the first time, in the Carol Haney role of the National Co. of "The Pajama Game." Assistant choreographer Zoya Leporska directs.

YOUR HIT PARADE

Award-winner Tony Charmoli reads about his honors in the March issue of DANCE Magazine during a rehearsal break of "Your Hit Parade." Second from left is show's director Bill Colleran.

ROD COLBIN

Above: Actor-fencer Rod Colbin (foreground), a leading authority on fencing, teaches a private pupil. Colbin often stands in for stars during duel sequences in the movies and has directed such scenes for TV productions as "Hamlet," "Macbeth" and a comedy sequence done by Jimmy Durante and Don Ameche in the "All-Star Revue."

FRED KELLY

Far left: Fred Kelly once shared a Pittsburgh dance studio with his brother, a fellow named Gene. He also appeared with him recently in MGM's "Deep in my Heart." Fred has recently concluded the choreography for "Meet the People," a review which opened at Cafe Theatre April 13. He is scheduled to choreograph "Hot Rock," due on Broadway next fall.

ILONA MASSEY

Singer Ilona Massey, prepares a new nightclub number for a California opening. Jimmie Alex, foreground, has choreographed the entire act.

(over)

DON LIBERTO
Don Liberto, who has danced in musicals, film and television, is now featured dancer on the weekly Robert Q. Lewis TV show.

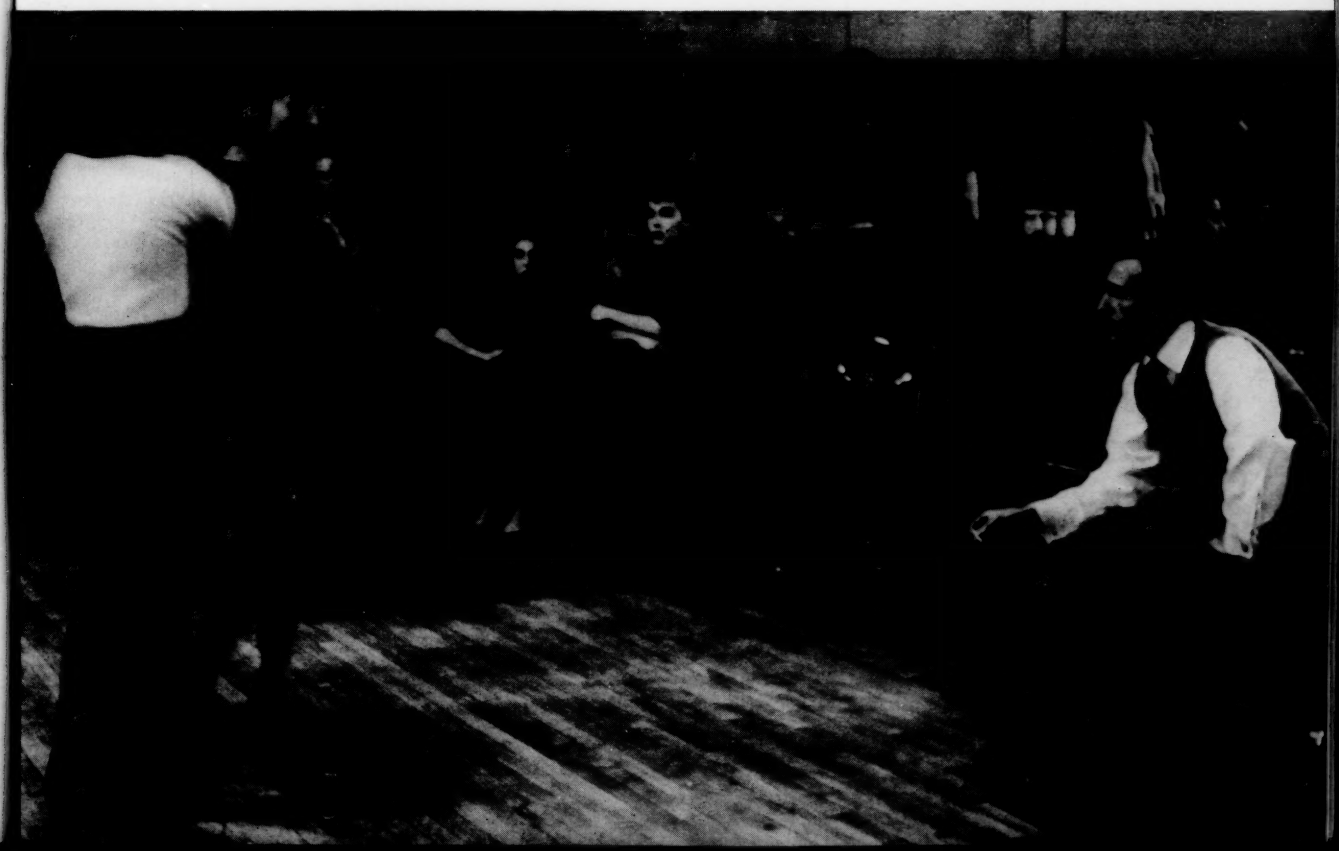
MILLER'S HI-LIFE
Dancers in rehearsal, above right, for a one-time Milwaukee show celebrating the 100th Anniversary of Miller's Hi-Life beer. Bonnie Hunt, out of camera range, was responsible for the choreography.

VINCE CARBONE
Judy and Mickey Sloane, children of Broadway producers Paula Stone and Mike Sloane, get private classes in modern jazz tap from Vince Carbone.

JOSE GRECO & CO.

Jose Greco rehearses with Paul Haakon, above, and other members of his troupe for their summer tour. Brooklyn-born Greco, box-office magic in both concert and nightclub appearances is, like most dancing stars, a stickler for details.

(to be continued)



BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman: Text by Saul Goodman

ERIK BRUHN

On May 1st an exciting event takes place at the Metropolitan Opera House in New York, when Erik Bruhn undertakes his first performance as Albrecht in Ballet Theatre's *Giselle*. A big moment in the life of any classic dancer, this is a very special honor for Erik since his partner will be one of the greatest of Giselles — Alicia Markova. This single performance may well have some bearing on the future plans of the young Danish dancer who, at the moment, has a crucial decision to make.

Erik Bruhn was born in Copenhagen. In 1937, at the age of nine, he was one of ten children, from among the five hundred who applied in the annual auditions, to win admission to the state-operated Royal Danish Ballet School. Ten years of study later, Erik was accepted into the Royal Danish Ballet, a company not yet seen here, but famed throughout the dance world for the excellence of its style and its 19th century ballets. Being a member of the Royal Danish Ballet is naturally a much coveted position, since a dancer who is accepted into its ranks is steadily employed throughout his life, and is given many opportunities to develop his talents and abilities within the company. In 1949 Erik was promoted to the position of *Premier Danseur* of the company. During the past two years he has also been teaching in its school and has done some choreography for it.

During the first two of his summer vacations, in 1947 and '48 Erik danced with the now-defunct Metropolitan Ballet in London, returning each fall to Copenhagen. It was at the final performance of the Danish company's season in 1949 that Blevins Davis saw Erik perform. As a result he was invited to join Ballet Theatre in America for its 1949-50 season. This was the beginning of several leaves of absence, and the first of a series of four alternating seasons between the Danish and American companies. In 1952 he again made a flying trip, this time to Hollywood, to substitute for Igor Youskevitch (then doing a film in London) during Ballet Theatre's Hollywood Bowl engagement. In 1953 he danced with the Danish Co. in its first London appearance and stayed with it until this year when, again with special permission, he returned to Ballet Theatre, where he now appears to be second classic lead after star Youskevitch.

During all his travels Bruhn has continually studied, working in London with Vera Volkova (who now heads the Danish Royal Ballet School) and Erdos Wood; with Olga Preobrajenska and Mme. Rozanne in Paris; and with Valentina Pereslavak and Edward Caton in New York. He has also made an appearance on the screen, partnering Renée Jeanmaire in the ice-skating sequence of *Hans Christian Andersen*. In Copenhagen he has done television performances.

Now a dancer of international fame and much promise, Erik is faced with a very big decision; until now he has been, in a manner of speaking, able to have his cake and eat it, too: to retain his Danish Ballet contract and his position as leading dancer of that company, and still have the freedom to appear with Ballet Theatre. However, this dual role will not be permitted to exist forever. By this coming December Erik must decide where he will make his headquarters, to whom he shall give his allegiance and with what company he will continue in what will surely be an illustrious career.

STEFFI NOSSEN

a force in Westchester's dance and education

BY WALTER TERRY

Dance Critic of The N. Y. Herald Tribune

Above: Miss Nossen, standing, meets with the Board of Directors of a Westchester parents' organization. In each community she works very closely with such groups, helping them plan school dance policy, benefit and civic performances. Here the group discusses the Student Aid Plan.

Left and right: Herb Flatow photos of the 1954 *Annual Dance Conference, held each Christmas for members and alumnae of the Steffi Nossen schools. This year at N.Y.'s Henry Hudson Hotel, representatives of thirty-five college modern dance groups were also present to demonstrate and participate. Guest speaker at the all-day meeting was Jose Greco.*

Steffi Nossen, blonde, slim and the youthful-appearing mother of a husky boy of college age, has been teaching dance for some twenty-six years. And during those years, she has never created a flash routine for a pupil with show business possibilities nor has she ever been anything but overjoyed when even her most talented students have veered away from Broadway into matrimony and motherhood.

Nossen graduates have, of course, gone on to professional dancing careers in the theater or on television but the training of the professional is not Miss Nossen's major aim. "My purpose," she says, "is not to turn out professional dancers — if it happens, it's a by-product — but rather to make dance a part of the life of every individual."

She is, for example, enormously proud of one of her former students, now in college where she is majoring in mathematics and minoring in dance. This bears out her theory that there is a place for dance in every kind of life, that one can be occupied with general education and still find dance a part of living.

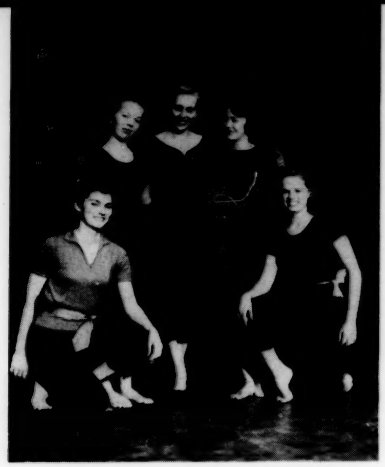
Miss Nossen, who now teaches dancing to children, adolescents and adults in ten Westchester (New York) County communities, is not *just* discovering that there is a place for dance in education and a place for dance in the lives of non-professional dancers. Actually, the pattern of dance was instituted more than twenty-five years ago in her native Germany.

After years of training in the classical ballet, in the Laban system of modern dance and with Mary Wigman at Dresden, the teenage Steffi Nossen became a founder and a member of the Deutscher Gymnastik Bund, an organization dedicated to teaching dance and movement to the school child, to the introduction of dance into public school life.

Although she loved to dance herself and was deeply concerned with the development of professional dance, the young Steffi came more and more to feel that dance was not the exclusive province of the highly gifted but that it should belong to everyone. Only a few would or could attend dance schools, therefore it was essential, to her mind, that dance be made available to every public school child. For this ambitious project, which she and the Deutscher Gymnastik Bund espoused, teachers would be needed.

While still under twenty-one, Miss Nossen established in Germany a college for dance, one of the first of its kind, and when she turned twenty-one, the State of Prussia gave her school official recognition and certified it as a college approved for the training of teachers of dance. Her students at the college had five hours of instruction a day under a faculty of experts in the fields of anatomy, physiology, dance techniques, improvisation, notation (the Laban method), creative art for children and supplementary subjects. Graduates from this college received teaching certificates

(over)



Miss Nossen, center, and four of the five winners of the Scarsdale Steffi Nossen Dance Scholarship (open to all residents of Westchester County in the eleventh and twelfth grades, no matter what academic or dance schools they are attending). Left to right: Leore Luders, Faith Gulich, Sally Stackhouse and Nancy Meredith—not present, Lillian Biersteker.

At right: Three members of a Teenage Dance Workshop, of which there are ten in ten different communities, rehearse for a local performance. Members are chosen from the master class of each individual school.

approved by the Prussian ministry of education. Here, then, began Steffi Nossen's lasting emphasis on dance in education.

In 1935, as a new bride, Steffi Nossen came to America. A son was born and in 1936, the newcomer to America was left a widow. For a brief period, she attempted to run her husband's business but in 1937, she turned again to the life she knew best, dance. Her first classes were held under the auspices of the PTA at the New Rochelle public school as an after-school activity. Forty pupils attended. Eighteen years later, she was to have 1,384 pupils, from four-year-olds to adults, in classes sponsored by the PTA of several communities or by citizens' educational groups.

Miss Nossen's organizational setup for her classes varies considerably from that employed by the majority of American dance teachers. She never goes into a community and hangs out her shingle; rather does she seek out parents, explain to them her concepts of dance education for the young and enlist their interest in fostering dance in a given community. Thus, although fifty percent of her classes are sponsored by civic groups and fifty percent are privately sponsored, none are independent Nossen projects, for even in the latter category of privately organized classes, each is sponsored and its programs of activity arranged by a parents' committee.

The method of dance instruction employed by Miss Nossen is probably best expressed by the words of the teacher herself: "The major accomplishment of this school's system of dance is, I think, the awakening of the creative impulse in everyone. In matters of technique we believe we equal the commercial dance schools but our accent is on creativeness in the child. Creativeness in adults also, for even adults are coming to realize that even a part of their leisure time is richer for participation in creative activity. As to the children, their creative awakenings are not bounded by our dance classrooms. Such creativeness finds outlet and use in school and community activities, in assembly programs, plays, pageants and many other things."

During the eighteen years Miss Nossen has taught in Westchester, she has never lost sight of her dance-in-education creed. The word "can't" is not in her vocabulary, weariness is a state which she may experience but will not accept and a "no" to one of her projects is likely to turn into an invitation to do battle with a woman whose determination is matched only by her logic. She not only believes, she knows that dance is good for every child and she'll never rest until dance opportunities are made available to every child.

Some years ago, she founded the Westchester Dance Forum for the purpose of bringing dance ideas and discussion opportunities to the citizens of her area. Later, she originated a college exchange program whereby college dance groups and their instructors met with high school groups and exchanged dance ideas, methods and dance experiences. This project also enabled high school dance students to discover, first

(*continued on page* 84)

Steffi Nossen

a new ballroom dance

THE SLUEFOOT

From all indications, a fair segment of the dancing public will soon be swinging to a north-of-the-border dance, — a rather startling notion, since Latin American rhythms have been almost the only ones to take hold in this country during the past fifteen years.

In Fred Astaire's newest motion picture, Twentieth Century Fox's *Daddy Long Legs,* to be released in May, he introduces a number which he himself has created, called *Sluefoot.* The dance, done in a jazz tempo, incorporates the characteristics of New Orleans shuffling and fits perfectly into the new Rock and Roll rhythms so popular with teenagers. The song from the movie, also called *Sluefoot,* has so far been recorded three times with more to come. Recordings soon to flood the airwaves and the juke boxes are by the Four Aces on Decca Records, Ray Anthony's Orchestra on Capitol, and Les Brown's on Coral.

We bring you a break-down of the dance in its ballroom version, as arranged by the Fred Astaire Studios, so that you can meet the *Sluefoot* head-on when it sweeps into your community.

The ballroom version is generally danced in the accepted closed position. When open position is used the movements are simple and uncomplicated. It's a loose-tapping-of-the-foot, and shuffling-about-the-floor kind of dance, done in a fun way.

The names of the steps are rather unique and borrow from the lyrics of the song. The dance lends itself to any medium tempo jazz number. Sluefoot could mean, "slow foot" so let your foot move in a heavy, retarded fashion when the movement of slueing is indicated.

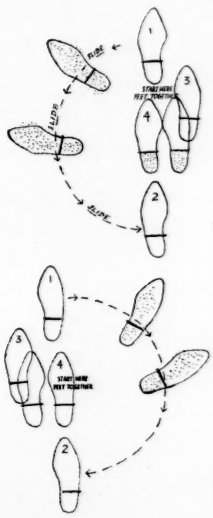
All steps indicated below are men's patterns — the steps for the women are naturally in reverse, starting with the opposite foot.

Shy visitor Fred Astaire, pushed onto the dance floor, finds himself doing the Sluefoot with co-ed Leslie Caron in the new musical film "Daddy Long Legs."

1 SLUEING

Part I: Start with feet together. Man reaches forward with the left foot, swinging it wide in a half circle, out and back, keeping the full foot on the floor. Then, place weight on the left foot when it reaches the rear. Change weight to right foot, lifting left foot slightly from the floor. Then place weight back on left foot.

Part II: Same, but in reverse. The man's right foot reaches forward, swinging in wide half circle, etc. (This is, of course, the starting position for the woman).



(*continued on page* 60)

Leslie Caron and former Ballet Theatre member Kelly Brown are in the center of the college prom scene. The photo shows them in a moment from the See Saw step, described on page 60.

THE YOUNG DANCER SALUTES

Kathy Doherty and Judy Turner, members of the Junior Ballet, splash happily during a camping trip at Mt. Rainier Nat'l Park.

"Dorothy Fisher has formed a Junior Ballet which will give two performances this season."

This inauspicious notice from a Seattle newspaper heralded the realization of a dream—a dream that has grown from an obscure one-sentence announcement to a wonderful reality. Five years ago Dorothy Fisher took over a dance studio in West Seattle; a studio with one room, circulating heater, full length mirror and an out-of-tune piano; inherited a group of students whose enthusiasm was reserved for the glamour of recitals, tutus and toe shoes. Within two short years, experimenting with ideas formulated during her experience as both dancer and teacher, she created a school whose students were in love with dance itself. From them came a nucleus of advanced talented youngsters —a teen age concert group whose horizons stretch beyond the classroom and yearly recital, beyond fifth position and porte de bras to the world of music, painting, theatre—even to camping trips to Mt. Rainier.

The Junior Ballet has so far given twenty major performances and is booked as solidly as its schedule permits by theatres, high schools, public libraries, the Kiwanis Club and the Association of University Women. Four television appearances have broadcast its abilities. It is always in demand for more appearances.

Dorothy Fisher has high ideals and a love for all the arts as well as for her students, whom she calls "my kids." Believing that teen-agers are capable of appreciating more than just technique, Miss Fisher has taught them to live intimately with the arts. As a result her "kids" (14 in all, ranging in age from ten to fifteen) have experienced more in the tiny corner of the northwest than many professional dancers who appear in big cities. Their repertoire reads like a Carnegie Hall concert program, for music of the highest calibre is one of the fundamentals with which the group works. Accompanist Dorothy Stock, now on leave of absence in Europe to continue her studies, delights the young dancers with her ability to sight read the classics and to improvise with imagination on request.

Miss Fisher, sister of Nelle Fisher, well-known television dancer and choreographer, is also an accomplished choreographer who often gives her young dancers the opportunity to assist in creating their own roles. Composer Stanley Keen is on the faculty and the youngsters, as a result, have the opportunity to participate in the creation of dance to music written expressly for them. Composer and dancers worked simultaneously on a ballet called *The Circus*. After this group experience, none of these young people is ever likely to discount the amount of talent and cooperation necessary to produce an original ballet.

In addition to good music and inventive choreography, through the efforts of talented young artist Neil Meitzler, they also have the opportunity of seeing scenery grow under their very eyes. Mr. Meitzler recently completed a studio mural of *The Circus* which is especially delightful because it shows members of the company in their favorite roles.

Miss Fisher believes that there is pleasure in dancing for dancing's sake —not just for the glory of the ego. And so, each child understudies another, creating a "no star system" in which every dancer is a member of a team.

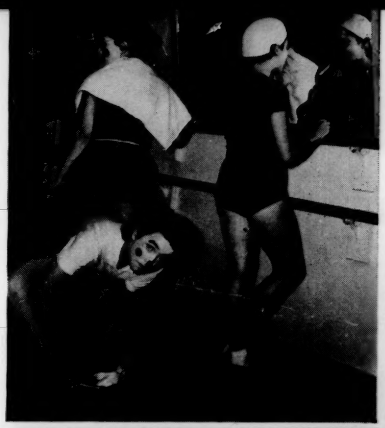
• • •

The Young Dancer Section is proud to present the first of a series about teen-age concert groups throughout the country.

Regina Woody

Dorothy Fisher's Junior Ballet of Seattle, Washington

by Eilean MacDonald



Above left: Make-up preparation before a performance. Left: In the wings. Above: A scene from "The Puppets." Below: Barbara Schweitzer in a grand jété, during a rehearsal.

There is surprisingly little dissention or jealousy in the group. Recently Miss Fisher's class in Bellingham (a small town some 80 miles north of Seattle where she finds time to give weekly lessons) was on the eve of its yearly recital when one of the dancers spilled boiling coffee on her leg. Painfully burned, the child still wanted to go on, but she finally had to compromise. She was allowed to do one part of her three, but for the other two Miss Fisher turned to her concert group. She called two of her "kids" that night, asked them to bring costumes and come to Bellingham! The next morning she met them at the bus. They were completely unperturbed by the crisis. The performance was scheduled for 2:30 p.m. and each child had to learn a complete part. At 11:30, rehearsal began and they settled down to work with professional aplomb. The curtain went up on time; the "kids" delivered flawless performances and without any overrated sense of their own importance. To them it was part of being members of the team —any one of them could have done it.

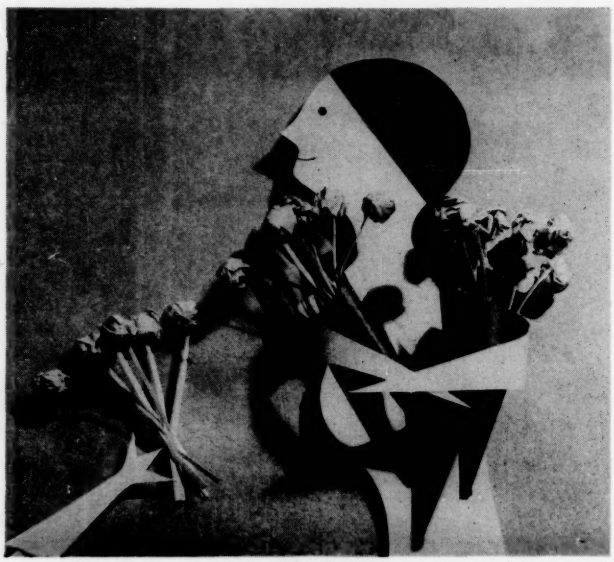
This sort of unspoiled, un-prima-

(continued on page 52)

"IT HAPPENED TO ME" CONTEST WINNERS

Part Two — *to be concluded next month*

. . . but luckily, a passing stage door Johnny had a pencil . . .



. . . my flowers were presented to Miss Beriosova on the stage. It was quite a thrill.

Paula C. Levin, 26 West Spring St., Oxford, Ohio
Age 14 — pupil of Mrs. Wm. Whitelaw

At last the important night had come. I was about to get Moira Shearer's autograph! Moira Shearer, the great star. And me, little nobody, about to see her in person.

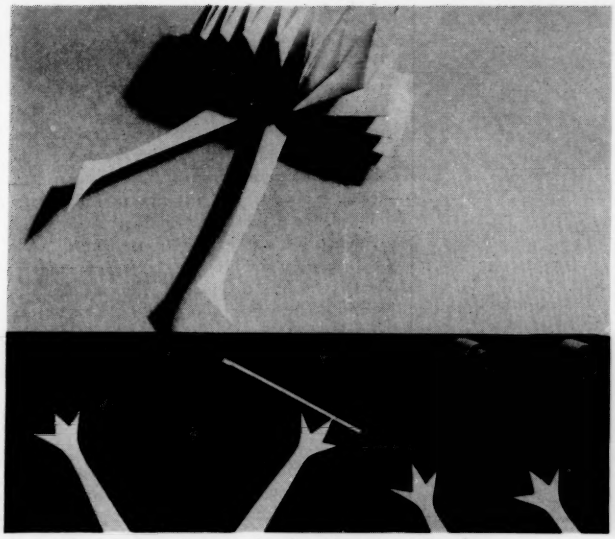
Pen clutched in hand, with an all-important piece of paper, I waited anxiously outside her dressing room door. Then, suddenly, the pen began to leak. Ink spread everywhere, all over my hands. Of course I could not let such a great star as she see my hands like this, or use a pen in this condition. Frantically I wondered where on earth I could get a pencil. Then, suddenly, *she* stepped out of her dressing room door. I was going to miss her if someone didn't come to my rescue, *but luckily, a passing stage door Johnny had a pencil* which I was able to borrow at the last minute. With my heart in my throat, I stepped forward to receive her autograph, which now is framed, hanging in my practice room, and will serve as an inspiration to me every time I turn to face the barre.

Arlene Davey, 3908 Ave J., Brooklyn 10, N. Y.
Age 15 — pupil of Mrs. Kay Dana Boness

When the Sadler's Wells Ballet visited the United States in 1953, I saw Svetlana Beriosova in quite a few ballets and liked her very much. One night my mother and I waited outside the stage door. When Miss Beriosova came out she signed my souvenir program. She asked me if I danced and wished me good luck.

The next week before the performance my mother and I waited for Miss Beriosova. When she arrived I gave her a bouquet I had bought for her in admiration of her dancing and as thanks for her kindness.

I was very much surprised when, at the end of the performance, *my flowers were presented to Miss Beriosova on the stage. It was quite a thrill,* an experience I will never forget.



I thought I had to dance as long as the music played . . .

Jane Funk, 909 North Main St., Guymon, Okla.
Age 10 — pupil of Bonnie Lee Funk

It was all very exciting and wonderful — my first chance to dance with an orchestra — last spring in the Irene Huntly Dance Review at the Skirvin Hotel in Oklahoma City, Okla. However, I didn't get a chance to practice with the orchestra, and had rehearsed only with the piano. But, when my chance came I did my dance perfectly, made a gracious bow — then, to my surprise, the orchestra played a fast tag for me to run off the stage. But instead I jumped up from my bow and started dancing again. *I thought I had to dance as long as the music played* — and they kept playing to save me embarrassment. The audience laughed and applauded, and I panted and danced until I *had* to stop. When I finally ran to the wing Mom said, "Didn't you know that the tag is the music for you to get off-stage?" Imagine how I felt! But it's all funny when I think of it now.

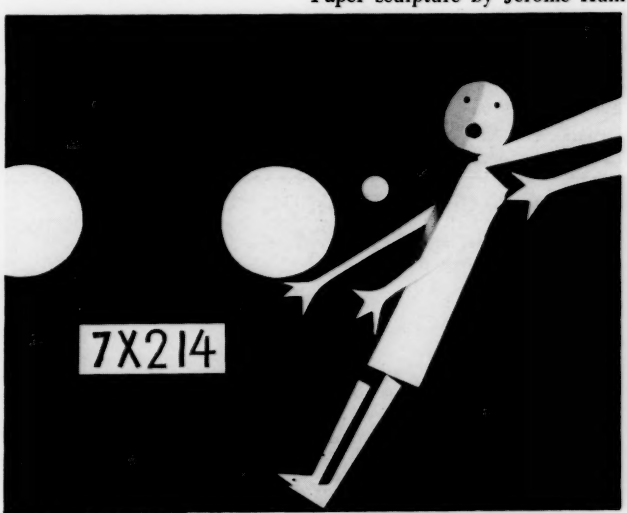
Maureen Parris, Upper Darby, Pa.
Age 15 — pupil of Maria Swoboda and Thomas Cannon

About three years ago a famous ballet company was appearing in my city. The prima ballerina had been my inspiration since I was very young. This particular night I had taken a ballet class and afterwards went to the theatre early to wait outside for my mother. As I was standing there I noticed a very glamorous woman entering the drug store across the street. My heart jumped. Yes, it was really she. I hurried across the street and went in the drug store without any idea of what I would say when I did catch up with her.

The ballerina was buying rouge and having a ten dollar bill changed and all this took quite a while. During this time I stood beside her pretending I was looking at a display, but with one eye on her. When she was finished I hurried ahead and held the door. When I finally thought to say something all I could say was how wonderful she was and how I admired her. Just as we stepped down *to cross the street, I heard a loud blare of horns, saw the blurr of a car, and felt a strong tug at my shoulder.* At the same time I heard someone say, "Oh darling, be careful."

I never did get my inspiration's autograph or get to finish my conversation, but I can honestly say that a world famous ballerina saved my life.

Paper sculpture by Jerome Kuhl



I heard a loud blare of horns, saw the blurr of a car, and felt a strong tug at my shoulder.

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Dorothy Fisher Group

(*continued from page* 49)

donna-like attitude runs through the group. One performance was on a very tight schedule and the children were cautioned to change rapidly between numbers—no talking, no fooling around, no delay. She was very insistent on this point. After the performance, the dancers clustered around Miss Fisher chattering excitedly. The first remark which came out of the babble had nothing to do with dancing, but was one child's delighted "Well, Miss Fisher, did we change fast enough for you?" Such a feeling of responsibility for small things extends to the art of make-up, too. Each youngster has her own make-up kit, knows how to use it and dresses and helps another dress rapidly and quietly. Instruction in theatrical make-up by a professional is part of the group training. With no help at all from stage mothers or stage-struck aunts, these children dress, make up, appear on stage, clean up after a performance and pack their bags, leaving tidy dressing rooms behind them.

Miss Fisher's choreography for the Junior Ballet includes a Mozart *Fantasia*, Mendelssohn's *Forest Fantasy*, the Slave Ballet to music from Verdi's *Aida*, Schumann's *Papillon* and *Backstage Adventure*, choreographed to excerpts from Barber, Strauss and Rossini. So that fathers can see for themselves what their daughters are learning at dance school, she has arranged a series of technical studies to the *Cramer Etudes for Piano*. This ballet has become a classic and is looked upon by the younger pupils as an entrance examination into the concert group.

Studies in Design, to selected Bach Suites, is a precise and beautifully patterned abstract movement dance. In contrast, *Backstage Adventure*, the story of two rival gangs of alley kids, permits each child some phrases of pantomimic improvisation.

When the winter's work is over, Dorothy Fisher's "kids" don't say goodbye, instead they pack their sleepnig bags and camping gear and head for Paradise Inn on a camping trip to Mt. Rainier. For almost a week Miss Fisher and the group hike, swim, collect rocks and snare butterflies. They sleep, eat and play together in the open. Saturday night when the Inn provides entertainment for its guests, the Junior Ballet struggles out of its blue jeans and sneakers and gets into classic toe shoes and tutus. Invited back year after year for this last performance of the season, the group particularly enjoys dancing after a week of camping.

To her "kids" Dorothy Fisher is teacher, disciplinarian, counsellor and friend. No wonder, for she not only trains her youngsters to dance, but to appreciate music, art and human relationships as well, making them understand that the arts are not a thing apart but are, instead, a wonderful, enriching part of living. *THE END*

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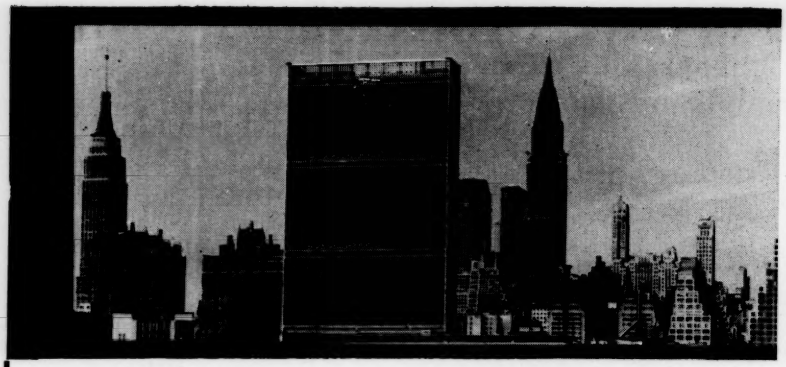

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Reviews

(*continued from page* 14)

As is so often the case with a work transliterated from one medium to another, a certain awkwardness of structure resulted. The dramatic elements of *Dark of the Moon* were presented in episodic fashion, with a literary rather than choreographic continuity. The moments that were allowed to spin themselves out in pure dance did, however, prove that Mr. Harris is capable of expressive, vital movement.

We particularly liked the prayer meeting scene with its cumulative tension resulting in the rape that spells doom for Barbara Allen and her Witch Boy husband. As Barbara and her assailant, Lillian Jarvis and Ray Moller were both fierce and poetic. As John, the Witch Boy, David Adams again proved his great stage magnetism, and as the Preacher, Joey Harris had a gloomy intensity.

The sets and costumes that Kay Ambrose devised for *Barbara Allen* were her most successful because they were simple and related to the dramatic content and movement quality of the work. But we found her costumes for the other ballets too intense in color and somewhat old-fashioned in concept.

The National Ballet's musical director, George Crum, is one of those rare musicians who understand the needs of dancers. He also knows how to discipline musicians.

Although New York is a magical city, we almost wish we could live in Canada for a while to watch this young company grow — which it will most certainly do.

May O'Donnell and Dance Company
Hunter Playhouse
March 5 and 6, 1955

When May O'Donnell began giving her own concerts with group about four seasons ago, her work immediately revealed a fresh and clearly defined choreographic style. Its principal facet was a sunny objectivity. Most typical was *Dance Sonata,* which encased her young performers in a firm, vigorous dance structure epitomizing their youth.

A later work, *Suspension* (included in this program), deliberately peeled away the space conquest element of *Dance Sonata.* It accentuated the element of static balance in a group study with the hypnotic fascination and cool elegance of gyroscopes singing within their own orbits.

In *Dance Concerto* (also on his program), Miss O'Donnell tried to deepen her movement concept with a philosophical overtone. But a philosophical approach implies a certain human dimension, a treating of the dancers not as qualities of movement, but as people. Miss O'Donnell did not really cope with this dimension, and so there was an inevitable split between the content of the dance and its athletic form.

In her premiere, *Incredible Adventure* (Paul Bowles), a similar problem arose. Miss O'Donnell began with the sprightly idea of a lady magician who liberates a bevy of imps and finds two of the male imps not quite ready

to do her bidding. But she never really freed her theme into spontaneously humorous movement. The work, while handsome to look at, was contrived.

For *The Queen's Obsession* (Ray Green), a revived work, Miss O'Donnell selected the difficult Lady Macbeth sleep-walking scene. As Lady Macbeth she performed with an elegance and authority somewhat mitigated by the constant use of the extended bloody hand as a leit motif. This device tended to externalize an otherwise deeply felt concept. The dance was handsomely costumed and set by an unknown contributor.

The musical aspects of Miss O'Donnell's program under the supervision of Ray Green, were, as usual, impeccable. And her company led by Nancy Lang performed spiritedly.

Marie Marchowsky
Henry Street Playhouse
March 11, 12, 13, 1955

The two new works on Marie Marchowsky's program brought a shift in choreographic viewpoint. It was a shift not wholly spontaneous.

Essentially Miss Marchowsky is a dance caricaturist. Her finest solos, like *Femme Traquée, Two Portraits.* and *Age of Unreason,* select specific social or personality types and sketch them in biting, forceful outlines. The thrusting hip, the whiplike leg extensions, the tossing head, all have a feeling of angry passion and an almost primitive directness of emotion.

In her new solo series, *Primitive Suite* (Bela Bartok), Miss Marchowsky turned from her usual approach of dance commentary based on an initial visual stimulus, and she created a ritualistic work based upon an emotional stimulus. The result was a dance form quite removed from its roots.

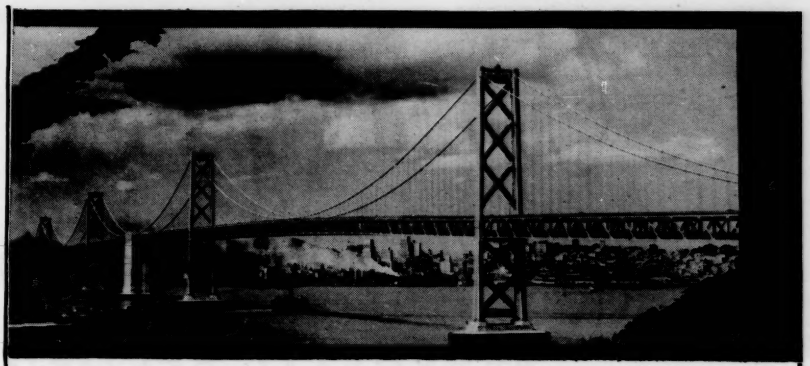
Miss Marchowsky's second new work was a trio called *Songs* (Bela Bartok). It was intended as a lyric outpouring somewhat in the vein of an earlier Marchowsky solo called *Pastoral Fragments.* Miss Marchowsky's personal movement style is so specific that when placed upon the bodies of her three dancers (Judith Klausner, Anne Rosengarten, and Naima Wallenrod) it produced three mirror images of herself, rather than releasing her dancers into telling individual expression. And here again, without a visual base from which to work, Miss Marchowsky found it difficult to make an emotionally penetrating dance statement.

John Begg's Ballet Carnival
Central High School of Needle Trades
March 13, 1955

A great deal of effort went into the four ballets, two by John Begg and two by Richard Englund, that constituted the Ballet Carnival. But effort without basic attitude remains empty.

All four works were about people — their social behavior and their dreams of love and life. But both choreographers indicate neither

(*continued on page* 57)



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(*continued from page* 55)

a like nor a dislike for people, merely a neutrality. And it is impossible to make an interesting choreographic work grow from neutrality.

Mr. Begg's *Filigree* 1500 (Cimarosa) merged Renaissance court dance and social conceit with a classic ballet structure. And his *Les Precieuses Ridicules* (Mozart) was a literal pictorialization of the Molière play. Both works turned their backs completely on the musical accompaniments and attempts to create atmosphere through the externals of costumes and scenery. The costumes by Eleanor Drew Hooper were fussy.

Richard Englund's *Legend* (Cesar Franck) was an Italianate ditty about flirtation and love. And his *The Folly of Fame* (John Herbert McDowell) was a mild satire on the Marilyn Monroe-Joe DiMaggio affair. Mr. Englund makes a sincere effort to create sustained dance phrases—to say something in movement terms, but he, too, falls into the trap of relying upon externals to fill in the creative gaps. Dorothea MacFarland's costume variations on black and white for *The Folly of Fame* were witty and showed an awareness of the dancing body.

The dancers were, with the exception of Marvin Krauter, surprisingly lifeless.

The John Butler Dance Theatre
Brooklyn Academy of Music
March 16, 1955

A sense of theatre, priceless as it is, can actually inhibit the development of a choreographer. For at the points in a composition where there are choreographic problems to solve or where a flash of true emotional insight is needed, theatricalism can be brought into play like a smokescreen.

In the past, John Butler has often allowed this to happen. But his new concert works showed a clearcut attempt to solve dance problems on their own terms.

Most successful were the perky *Three Promenades with the Lord.* In his three studies (*New England, Holy Roller, Southern Baptist*) Mr. Butler illumined the relationship between group personality and its religious expression. The New Englanders, with their tense attempt at jollity sternly checked by the pastor; the Holy Roller trio with their spastically errant hands, heads, or legs; the Southern Baptists in their jazzy ecstasy — all made satirical comment leavened by a warmth not usually found in Mr. Butler's works.

In the trio, *Adventure* (with a lovely score for primitive instruments by Samuel Barber) Mr. Butler again made a strong effort to speak honestly in dance terms, this time of the conflict between art and practicality as expressed in a battle between a poet and a warrior, with a women as the focal point of the conflict. As in *Three Promenades,* the dance had a new mood of affirmation. Mary Hinkson, Glen Tetley, and John Butler per-

(*continued on page* 58)

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Reviews

(*continued from page* 57)

formed the three roles with a nice sense of shared harmony.

Like *Adventure*, Mr. Butler's *Frontier Ballad* was an adaptation of his television choreography. In its present state it is an outline for what could be a sturdy piece of Americana.

In the opening section (*The Wanderer*) Mr. Butler again returned to his favorite theme of religious experience. His study of an American woodsman and an Indian maid who are refused marriage vows by a bigoted preacher, was both touching and fresh in viewpoint. But, strangely, the only character completely delineated was that of the doe-like Indian maid (Mary Hinkson).

There was a robust literalness in the second *Frontier Ballad* (*Davy Crockett*) — the literalness of a sampler made by a pioneer child. And Glen Tetley as Davy and Joan Skinner as Sally Ann Thunder Ann, caught the extrovert jollity of folk characters.

Also included on the program were an improved version of Mr. Butler's *The Brass World* (now retitled *The Haunted World*) and the delicious ballet satire from the opera *La Cenerentola*. Although the former work has been considerably tightened and clarified, its basic conflict — that of accepting human love or religious renunciation — still lacks the objectivity that would elevate it from melodrama to drama.

Mr. Butler's first rate company consisted of Glen Tetley, Mary Hinkson, Joan Skinner, Mary Anthony, Gardiner Meade, and Paul Pena. Freda Miller accompanied.

An Evening of Original Ballets
by Robert Joffrey
92nd Street "Y"
March 24, 1955

Robert Joffrey's second concert of original works confirmed the impressions made last season by his first concert. He possesses one of those most fortunate creative balances — the craftsmanship of a mature artist tempered by an emotional freshness entirely consonant with his youth.

The interbalance of these two elements was especially touching in his new *Harpsichord Concerto in B Minor* (Manuel de Falla). Emotionally it was a young dance — one of search — of the temporary rebellion of a boy (passionately danced by Gerald Arpino) overshadowed by his mother (performed with authority by Beatrice Tompkins). He seeks an ideal love (Eda Lioy), a carnal love

(*continued on page* 62)

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	Peggy O'Neil	*Waltz Tap*
15069	Shine	*Rhythm Swing Tap*
	Angry	*Soft Shoe*
15070	Blue Room	*Soft Shoe*
	Shanty In Old Shanty Town	*Top Hat and Cane*
15071	You Were Meant For Me	*Soft Shoe*
	Should I	*Soft Shoe*
15072	Moonlight and Roses	*Soft Shoe*
	Baby Face	*Top Hat and Cane*
15073	Tea For Two	*Soft Shoe*
	Jealous	*Soft Shoe*
15074	Hindustan	*Rhythm Swing*
	Carolina In The Morning	*Top Hat and Cane*
15075	Avalon	*Soft Shoe*
	Tip Toe Through The Tulips	*Soft Shoe*
15076	Bye Bye Black Bird	*Rhythm Swing*
	Sheik of Araby	*Rhythm Swing*
15077	Do You Ever Think Of Me	*Top Hat and Cane*
	Ain't She Sweet	*Top Hat and Cane*
15280	Oh You Beautiful Doll	*Soft Shoe*
	Oh Lady Be Good	*Top Hat and Cane*
15281	Camptown Races	*Top Hat and Cane*
	I'm Looking Over A Four Leaf Clover	*Rhythm Tap*
15282	Pretty Baby	*Soft Shoe*
	Shine On Harvest Moon	*Soft Shoe*
15283	Over The Waves	*Waltz Clog*
	Smiles	*Top Hat and Cane*
15284	Humoresque	*Fox Trot Tap*
	Stars and Stripes Forever	*March Tap*
15285	Dixie-Yankee Doodle	*March Tap*
	Whispering	*Top Hat and Cane*
15286	Bye Bye Blues	*Fox Trot Tap*
	After The Ball	*Waltz Clog*
15287	Golden Slippers	*Rhythm Tap*
	Washington and Lee Swing	*March Tap*
15288	Chinatown My Chinatown	*Top Hat and Cane*
	Sidewalks of New York	*Waltz Clog*
15289	Chicken Reel	*Soft Shoe*
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Me and My Shadow	*Top Hat and Cane*
Shine	*Rhythm Swing Tap*
Angry	*Soft Shoe*

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Shanty In Old Shanty Town	*Top Hat and Cane*
You Were Meant For Me	*Soft Shoe*
Should I	*Soft Shoe*

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Moonlight and Roses	*Soft Shoe*
Baby Face	*Top Hat and Cane*
Tea For Two	*Soft Shoe*
Jealous	*Soft Shoe*

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Hindustan	*Rhythm Swing*
Carolina In The Morning	*Top Hat and Cane*
Tip Toe Through The Tulips	*Soft Shoe*
Avalon	*Soft Shoe*

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The Sheik of Araby	*Rhythm Swing*
Bye Bye Black Bird	*Rhythm Swing*
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Ain't She Sweet	*Top Hat and Cane*

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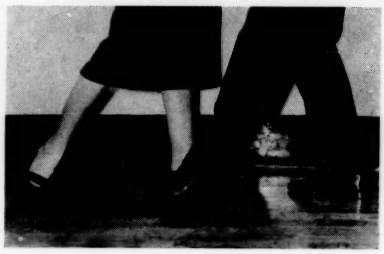
(*continued from page* 47)

2 SEE SAW

(*or Rocking Chair*)

Forward Point L	1
Return L	2
Forward Point R	3
Return R	4
Back Point L	5
Return L	6
Back Point R	7
Return R	8



3 THE SLUEFOOT

(*different from Slueing*)

Point left foot to L (see illus.)	1
Draw left foot back to closed pos. (Feet together and knees bent)	2
Turn body one quarter to left	3
Kick forward with left foot (Shuffle) Return	4
Kick forward with right foot Shuffle) Return	5
Take long lunging step forward on left	6
Draw right foot forward along floor in a slow dragging motion (Sluefoot)	7-8

Photos supervised by Ed Sims of the Fred Astaire Dance Studios

4 WESTERLY-EASTERLY

(left open position for man, right open pos. for woman)

Forward L	1
Kick thru with R	2
Forward R	3
Kick thru with L	4
Forward L	5
Kick thru with R	6
Step forward R	7
Together L	8

5 ROCK AND ROLL

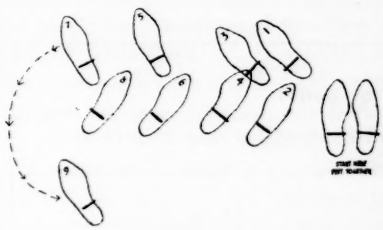
Keep feet together throughout step in closed position, alternating the position of knees to each side of partner

Bend knees R	1
Straighten knees by pulling back	2
Bend knees L	3
Straighten knees by pulling back	4
Repeat R and L	5-8

6 MASON DIXON STEP

Side L (short) (see illus.)	1
XR back of L	2
Side L	3
XR back of L	4
Side L	5
XR back of L	&
Side L	6
XR back of L	7
Swing L around	
and in, back with L	8

Do in reverse, starting Side R, etc.



7 ODD BALL

Part I: done as waltz pivot

Back L (see illus.)	1
Side R	&
Together L	2
Forward R	3
Side L	&
Together R	4

Part II: spot pivots, in a small circle

Back L	1
Pivot on L	2
Forward on R	1
Pivot on R	2
Back L	1
Pivot on L	2
Forward R	1
Pivot on R	2

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Reviews

(*continued from page* 58)

(Marilyn Smith), and finally is reduced to terms by his mother. He marries the girl of her choice (Brunhilda Ruiz).

Mr. Joffrey used his corps symbolically — to embody the inexorability of organized society. As the dance progressed, and it was clear that the young man was losing his battle, the choral forms massed and gained momentum until at the end, the music stopped, and the couples were left in silence, ominously clicking their fingers.

Aware of the guitar-like quality of the music, Mr. Joffrey set his work for seventeen dancers in a Spanish locale. The decor by Eduardo Sola-Franco and the costumes by Parthena Karipidies imaginatively combined the earthiness and sobriety that one associates with Spain. The same quality permeated the dance.

Like all creative choreographers, Robert Joffrey likes to play with movement — to try his dancers in unusual lifts and intertwining combinations. In *Harpsichord Concerto* he curbed the experimentation to the dramatic requirements of the dance. But in his second premiere, *Pierrot Lunaire*, he allowed himself free rein — so free that he created dance combinations to all twenty-one of the songs in this misty-mooded cycle by Arnold Schoenberg.

The metaphor of Pierrot Lunaire was not always clear. But it was unremittingly poetic in its movement concept; its filmy costumes by Parthena Karipidies; its exquisite interpretation by speaker-singer, Alice Howland; and its musical ensemble led by Arthur Winograd.

Instead of clothing *Pierrot Lunaire* purely in ballet idiom, Mr. Joffrey attempted to come close to the modern flavor of the music by devising combinations that made use of the floor — that sucked the bodies into contractions and sent them plummeting offstage — that floated the woman through the air and then slipped them weightedly down. It was a bold attempt at sustained choreography, and one, though not particularly moving, certainly worth seeing again.

The other two works were repeated from Mr. Joffrey's earlier concert. The *Pas des* Déesses, his subtle and tasteful stylization of the dance of the Romantic era, was sensitively and respectfully performed by Jonathan Watts, Lillian Wellein, Geralyn Donald, and Jacquetta Kieth. Mr. Watts and Miss Wellein have both made marked progress during the past year.

The program concluded with *Le Bal Masqué*, a stormy fantasy that in many ways reminds one of Ashton's *Les Illuminations*, but that makes its points with a more impersonal humanity.

Annabelle Gold and Orpheus Trio
Henry Street Playhouse
March 27, 1955

Before Anna Sokolow's recent staging of the Stravinsky *Histoire du Soldat*, the danc-

(*continued on page* 78)

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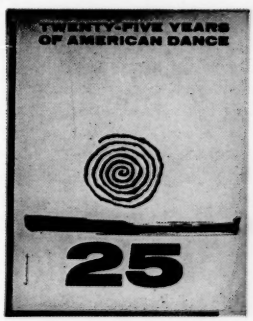

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an important discussion of the role of the dance studio pianist

Let There Be Music

BY DOROTHY SAMACHSON

I have heard it said that dance teachers and pianists, like cats and dogs, are natural enemies who will always be at each other's throats. (No invidious comparisons are intended, as I am a pianist myself and have always had a great deal of sympathy for teachers of dancing.) I do not believe in this natural enemy theory. The fact is that even cats and dogs can get along peacefully together, and there is no reason why teachers and their classroom accompanists can't do as well, provided each knows what to expect of the other.

Playing for dancers may seem to the average teacher much more simple than it is. Your pianist, however, must not only be a musician, but must have a comprehension of the dancer's needs. And if you are a dancing teacher, you must realize the pianist's problems and help her understand them, instead of making demands which she doesn't know how to meet.

If you are a dancing teacher in a large city, you will sooner or later run across a trained and gifted pianist available for studio work. In a smaller town, however, you will probably not be so fortunate. You may try to avoid the need for a live accompanist by working with records. But for obvious reasons, a barre period or even a variation rehearsal is very impractical with the phonograph, and if you want an ideal dance pianist, the best thing is to help develop her.

To start with, you must have good raw material. That is, whether you want your pianist to play for ballet, character, modern, or tap dancing, she must have a good general musical background, fingers that move with speed and accuracy, and the eyes and brain to make a good sight reader. Her general musical background should include a wide knowledge of the musical literature. You may call upon her to suggest music for use in annual productions or individual numbers, and she should be equipped to do so.

In addition, she must have a love for dance and an acquaintance with dance technique. Where this is lacking, you will have to explain the basic steps and the rhythms to which they can be danced. The few moments spent this way will pay dividends in time and temper saved during classes.

Her next qualification is a strong sense of rhythm. If she is a professional at all, you won't have to tell her how important that is. But you will have to explain the special significance of rhythm to a dancer. There must be no momentary skipping of the beat, no pause whatever to correct the wrong note which she will occasionally strike. The pianist must maintain the tempo and rhythm without alteration, and must be able to emphasize the most important accent in the dance step. She must not, in the classroom, sympathetically adjust the beat to the individual dancers unless you specifically ask her to do so. During an actual performance her task includes the covering up of any mistakes the dancers make, and this includes any lapses in rhythm. But during classroom work, she must hold them to the strictest standards. Failure to maintain proper rhythm must be revealed, not hidden.

One of the great difficulties that even experienced pianists face is the selection of a wide variety of music that will fit the mood or character of the step. Here is where an intimate knowledge of dance steps becomes important. She must know that a *grand battement* at the barre, for instance, requires music with a strong majestic quality, and that a tinkly 2/4 rhythm would hinder the dancers, not help them. The full extension of the leg requires a full, strong musical accompaniment. Similarly, a combination that includes a *grand jeté* should be accompanied by music that lifts and soars, generally a big waltz. On the other hand, a *changement* needs a light, fairly rapid 2/4 beat, since the dancer does not remain suspended in the air for any length of time.

It is only when the pianist begins to feel and understand the movements of the dance in relation to her own body that she can bring to the class music that is capable of lifting the dancers' bodies and spirits off the

Author Dorothy Samachson, well-known dance accompanist at the piano.

Herb Flatow

floor. You must explain to her, if at first she doesn't realize it herself, that even in the most routine of exercises a dancer will respond to the inspiration of good music well played. If the accompaniment is dead, the dancers will feel equally corpselike. Their legs will drag, and they will find fatigue overcoming them when there seems to be no good reason for it.

Another enemy of good dancing is lack of variety in the music. The pianist dare not limit herself to knowing one or two good compositions, no matter how suitable they are, for each step. Sometimes, of course, the lack of variety is not her fault. I remember one internationally known teacher, who was excellent in other ways, but drove both his students and me to despair by limiting all music to the few compositions with which he was familiar. He could conduct an entire hour's work to the Chopin Waltz in C# minor, one of two Chopin Nocturnes, and Kreisler's *Schon Rosmarin.* I wonder if he ever realized why there was such a letdown in the latter half of the hour.

If you have ever seen the joy with which the students greet new music they like, and the pleasure with which they dance to it, you realize the importance of a wide repertory of selections. You can help the pianist acquire this repertory by suggesting a basic list of music that fits various steps and combinations. After the pianist learns these, she will gradually be able to add music of a similar rhythmic nature. For classroom work, music should always work out in simple eight and sixteen bar phrases. The compositions of Schubert, Beethoven, Schumann, Chopin, Tschaikovsky, Scarlatti, Dvorak and other classical composers contain numerous phrases of the right length with melodies and rhythms suitable for different steps. Some pop concert music can also be used, although this tends to become cloying more rapidly.

To avoid monotony, the pianist should have at her command a minimum of six adagios in 3/4, 4/4 or 6/8 rhythms. Among the six she shouldn't count the pieces which have become overfamiliar. If she doesn't want to go to the trouble of searching through Schubert and the rest, she can find ready-made collections of music for ballet class. They are not all inspiring, but if used selectively, they will help the pianist become acquainted with the types of music needed for class. If the pianist can improvise, she can create simple melodic rhythms for barre and floor work.

Teachers vary greatly in their musical tastes. George Balanchine, who is a fine musician and pianist himself, preferred classroom music that did not distract the dancers too much. And because of his feeling that variations were set dances and that the music that went along with them should be used only to teach those dances, he disliked such music for simple exercises. Other teachers, however, want their students to become as familiar as possible with ballet music by hearing it in class. The late Vecheslav Swoboda, who played no instrument himself, but had an excellent ear for music, would demand that I make the piano "Sound like a cello," or "Sing like a flute." He would fly into a rage when his demands weren't met, but he kept his pianists, as well as the dancers, on their toes.

Some teachers, like the lover of Chopin I have mentioned, remain faithful all their lives to a few compositions. Others love to use new music. George Chaffee prefers the classical 18th century music for exercises, and the romantic music of the 19th century, when he wants to establish an emotional mood. Muriel Stuart will always take a moment or two before class to listen to new music the pianist wants to use, and will either accept it, or tell the pianist why it isn't practicable. For many reasons—not the least being that in doing so one accepts the pianist as a coworker, not a machine—this would be an excellent practice for all dancing teachers to adopt.

For accompanying character classes, the pianist should be familiar not only with the character ballets but with a wide variety of mazurkas, polkas, habaneras, etc., which can be used for basic exercises. In such classes, the pianist doesn't have to bother her pretty head about choosing what to play. *You,* the teacher, come to class prepared to teach a specific dance or technique, and usually you will have the music ready for her. All she has to do is sight read difficult music and keep a steady rhythm while doing so. If she can't do that—and don't be surprised to see how many pianists can't—you'd better give her the music in advance to take home and study.

For modern dance there is a special requirement which ballet accompanists needn't have. In recital work, it is true, the modern dancer may move to the music of composers as different as Bach and Mozart, Wallingford Riegger, and John Cage. In class, however, where the music must suit the movement instead of the other way around, the pianist must be able to improvise, and what is even more difficult, remember what she has improvised, as well as the number of measures she has played for any given movement, so that she will be able to repeat it if the movement is repeated.

The improvisation, of course, must suit the movement. To accompany the sudden implosion of a contraction, the music must be equally sudden and percussive, or else the dancer's contraction may fade away into a gentle ladylike gasp. In general, modern dancers use more percussive music than ballet dancers, as well as music of a more dissonant nature. Don't let your pianist, however, get the idea that she can accompany modern dance by simply banging, letting her fingers fall where they may. The greater her apparent freedom in choice of sounds, the better the musical training she must have. That is why many accompanists of modern dance are not only excellent performers, but composers as well.

The rhythms, as well as the melodies of modern dance, are more difficult than those of ballet. They are not limited to 2/4, 3/4, and 4/4 measures in sets of eight or sixteen. If you teach modern dance, you will have to work very closely indeed with your pianist, and she will have to spend considerable time watching class and listening to typical music. Much more than if you teach ballet, will you have to accept your pianist not just as a convenient pair of hands, but as a colleague.

If you teach tap, soft shoe, acrobatic, or ballroom classes, your pianist must have both a strong rhythm and familiarity with popular tunes. You might suggest to her that in order to become familiar with the rhythmic breaks used, she watch such dances on television. Even though the music played on TV programs is usually elaborately arranged, the pianist can learn the general rhythmic emphasis and adapt what she hears to class use.

Finally, if you are the kind of dancing teacher who wants the best possible results from her pianist, you should help her develop an interest in her work. And that includes a financial interest. She gets paid for her playing, but she doesn't play solely to get paid. She is a musician and an artist, as well as a hired hand. She may forget that fact, however, if she is always forced to think of where her next meal is coming from. Some teachers want a combination of Beethoven and Horowitz to play for them, and expect to get it by paying a dollar an hour. They may do so for a time, while their pianist is learning what she needs to know to accompany a dancer. Once she has learned it, she will move on to a more generous employer, one who will appreciate the inspiration she can bring an otherwise torpid class, or she will leave the dance studios altogether. And what a tragedy that would be, after all the trouble in training her!

THE END

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Marquis de Cuevas

(*continued from page* 21)

especially illuminated all night to give his guests a dramatic view from the windows. He has been characterized in these ventures as a foolish, extravagant man, a wastrel who enjoys himself while much of the world goes hungry, and a vain seeker after self-glory.

Those who are closest to the Marquis will tell you that this picture is a false one.

It is true, of course, that the party held at Biarritz last year was one of the most lavish spectacles that the twentieth century has witnessed. It took place in the open air near the beautiful lake of Chiberta, though, to guard against the weather, an imitation sky had been placed over the trees. Almost every conceivable dish was served here, plus the rarest and most expensive wines. A series of orchestras played until daybreak, hidden cleverly between decorations designed by Pierre Balmain. Entertainment featured performances by the Marquis' own ballet troupe, including a presentation of *Swan Lake* danced on the edge of the lake itself. The guests themselves were in fancy-dress, the majority in the costumes of the eighteenth century. The Marquis most resplendent of all, with a sceptre in his hand and a circlet of gold 'round his head, portrayed Louis XIV, the Sun-King.

Some people have maintained that the money spent on the celebration would otherwise have had to be earmarked for income tax authorities. But there is a more altruistic reason for the celebration, and the Marquis will explain it to you if you will listen. "I brought tourism back to Biarritz," he declares. "It was just after the great general strike which had crippled France, and left thousands of people in financial difficulties. I spent $100,000 of my money to bring 1200 people to Biarritz. Do you realize what that meant to the industries of the community when 1200 of the most influential people in the world came to my party? I saved thousands of people from poverty, perhaps bankruptcy, and people accuse me of being heartless.

"What do I want with a party? It is a big headache to give parties and I do not like headaches. I could have done a lot for my ballet company with the money, but I wanted to help France instead."

The mayors of the towns along the Basque Coast agree with him. In the fall of 1953, they presented him with a medal in appreciation of his generous gift to the region. He wears this decoration on state occasions along with his Legion d'Honneur, the Medal of the Danish Order of St. John of Jerusalem, and numerous other awards.

And there are other unpublicized deeds for which the Marquis has received no medals at all.

In a small village of France, some twenty-odd years ago, a boy was born without a face. He was bright and intelligent and strong,

but even among the unprejudiced French, it is hard to make your way in the world in such a condition. One day the Marquis passed through his village, saw the boy, took pity on him, and through an expensive series of plastic operations, gave him the face of a Greek god. In gratitude, the boy became a member of the Marquis' personal staff, and is now one of his most trusted assistants.

He has the habit of giving unmarked envelopes containing large sums of money to many people in need. Most often he will say: "I meant to buy you some flowers, but didn't have time, so please buy them for yourself." When members of his company are forced to resign, he will pay for their transportation to any part of the world.

The medieval vocabulary had a phrase for these actions: it called them *noblesse oblige*. In the age of chivalry, it was an unwritten law that if one was born into a fortunate station in life, it was one's duty to help those who were less privileged. Many people did not live up to this high precept, but this does not invalidate the code itself. And if the actions of the Marquis seem strange to us, or out of date, it is because they are precisely that; the Marquis is a man with the manners of an earlier era which have survived into the twentieth century.

Herein also lies the secret of his success with the ballet, for the Marquis brings back to the theatre those qualities which we have often lost in our present-day mood of underplaying and understatement—spectacle, grandeur and the ability to make one forget momentarily the troubles of everyday existence.

Critics may and do have varying opinions of the professional prowess of the Marquis' troupe. But, in the last analysis, players perform to audiences, not to critics.

I have been to other ballets in many countries. I have sat in awe and applauded enthusiastically for perfectly polished performances. But at the ballet of the Marquis de Cuevas, I have felt with Milton: "a poet soaring in the high reason of his fancies, with his garland and his singing robes about him." And I have seen the thrill run through the other members of the audience as they leap to their feet at the close of the ballet with cries of "bravo," "encore" and "bis."

I do not know precisely the ingredients in this magic, but I do know that it is essential to man's life, and no amount of distilled reality transported on a stage will ever be an effective substitute. It is the reason that one musician captivates his public, while another with greater technical skill plays to empty houses. It explains why millions of Englishmen slept on rain-drenched streets to watch the coronation of a queen. It has sometimes, though inadequately, been described as showmanship.

"I do not try to educate. I try to amuse," says the Marquis de Cuevas. And Europe is the happier for his having succeeded.

THE END

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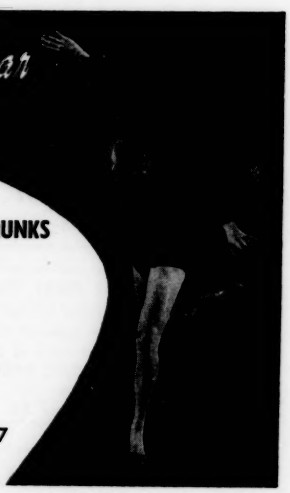

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Ballet Theatre

(*continued from page* 30)

the announced schedule of the fifteenth anniversary season of The Ballet Theatre now in progress at the Metropolitan Opera House, lists eleven ballets introduced by Pleasant at the Center Theatre in January, 1940, and at the Majestic Theatre in February, 1941—eleven ballets from the first thirteen months out of the twenty-nine chosen to represent the entire fifteen years! As an index of the calibre of those stalwarts, here are a few of them: *Giselle* and *La Fille Mal Gardée,* held over from the Mordkin Ballet repertory and completely redone; the first American *Les Sylphides;* the world premieres of Agnes de Mille's *Three Virgins and a Devil,* Adolph Bolm's *Peter and the Wolf,* and Antony Tudor's *Gala Performance;* and Tudor's *Jardin aux Lilas* and *Judgment of Paris* for the first time in this country. Besides, Tudor's *Pillar of Fire* was fully prepared by Pleasant before his departure, although it was not done until a year later.

Well, then, who fired Dick Pleasant? And why? Who killed Cock Robin? I'm not yet quite sure. And I don't know whether I'll ever find out ALL. But I'm still digging.

I do know a great deal and I hope to know more about Pleasant's relationships with and influence on the leading dancers, the choreographers, the designers, the composers.

I know enough to realize already that we have here an almost unique case of institutional survival after a grandiose beginning which by all the rules should have sunk it without trace. It is a truism in the theatre and the allied arts that if you start too ambitiously, too elaborately, you are licked before you open. That was the fate and the tragedy of the New Theatre, the millionaires' playhouse on Central Park West in 1910-11. That was the doom of another venture in repertory by Cheryl Crawford, Margaret Webster and Eva Le Gallienne at the International Theatre in 1946.

The number of those institutional theatres that ran true to form — growing slowly from modest beginnings — is legion: The Moscow Art Theatre, the Abbey Theatre of Dublin, London's Old Vic, the Sadler's Wells Ballet, The Theatre Guild, The Playwrights Producing Company, and the Diaghilev Ballet Russe itself.

In the case of The Ballet Theatre, it would seem, the sheer bravado of its original concept, the soundness of its philosophic impact and the concrete fulfillment of its announced aims were dynamic enough to tide over any number of lapses in its forward movement down the years, thus enabling the dogged zeal and persistence of Lucia Chase to keep it alive and significant for a decade and a half, even if it has not yet fully realized the utopian ambitions of its phenomenal birth ceremonies.

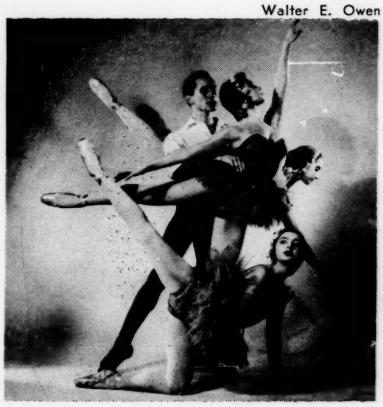
If Richard Pleasant's appearance and departure from the company have already become enshrouded in misty legend, I find it

even harder to understand and reconcile the appearance of Sol Hurok on the scene in 1941, his curt banishment in 1946, and his reappearance this year, after publishing, year before last, in his *S. Hurok Presents* a senseless attack on Lucia Chase.

Meanwhile, I am finding that the rapidly filling record of the first fifteen years of The Ballet Theatre is most eloquent in its proof of the soundness of the institution's title, in spite of Hurok's pontific objections to it. Ballet is truly Theatre if it is anything at all. There will be chapters on Ballet Into Theatre and on Theatre Into Ballet. There will be a chapter on Ballet as Repertory, with all of the stimulus which this may ultimately prove to be in encouraging yet another attempt to establish the policy of true repertory in the legitimate theatre of America.

There will also be a chapter on the Economics of The Ballet Theatre. This will be no ghoulish snooping into the private financial relationship of Lucia Chase to the institution to which she has devoted her mature life, but rather an adult facing of the fact that no ballet company has ever been self-sustaining, that no ballet company is ever likely to be self-sustaining, and that The Ballet Theatre can hardly expect to be the exception to this rule. Subsidy, however, as I shall point out, can take any one or more of six or eight different forms. If the search for the right form or combination of forms of subsidy can be pursued by Blevins Davis, president of The Ballet Theatre Foundation; John F. Wharton, wise old owl of the legal staff; Charles Payne, general manager; and John Onysko, comptroller, with the same devotion and tenacity as displayed by the co-directors, Lucia Chase and Oliver Smith, and with the same imagination and esthetic integrity which went into the original program and credo for The Ballet Theatre, then, in time, that institution may look back on its first fifteen years as the hardest. *THE END*

Walter E. Owen



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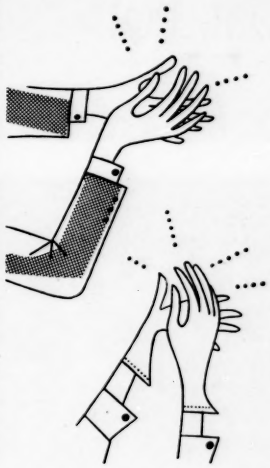

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FROM POINTS FAR AND NEAR

The Netherlands Ballet, (above) one of four Dutch companies currently receiving federal assistance, is directed by Mme. Sonia Gaskell. The fledgling national company, operating on a government subsidy of $30,000, has given several seasons and some evenings of experimental ballet since its premiere last fall. Shown above is the corps in "Les Sylphides" with leading dancers Willy de la Bye, Linda Manes and Aart Verstegen. Included in the repertoire are "Scene du Ballet," choreo. by John Taras, and a version of Fokine's "La Spectre de la Rose."

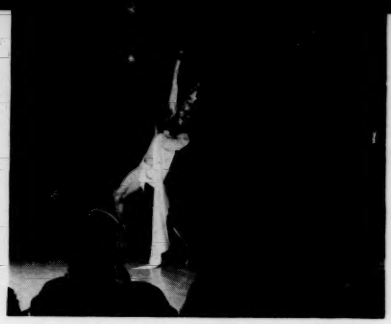
photo by Kickbush

Finland was well represented at a recent meeting of the Assoc. of Dance Teachers of Southern California in Los Angeles. Pres. Margarita Otero (standing) introduced four Finnish celebrities: Anne Franks (a former Miss Finland), actress-dancer Tuulikki who is now teaching in the Fresno area, Taina Elg, MGM ballerina, and Mrs. Wm. Seiter, the former Marian Nixon of the movies.

Allan Carter, formerly of Sadler's Wells, is now Ballet Master and Choreographer at the Bavarian State Opera. His opening program, Feb. 2, consisted of Act II of "The Nutcracker," a new version of "The Miraculous Mandarin" and original "Four Times Four." Munich critics, and others who travelled the performance, report an exciting success.

Rad Bascome

George Balanchine and members of the N.Y.C. Ballet get tickets checked at International Airport on April 1, before taking off for a three-month tour that includes dates in France, Belgium, Italy, Portugal, Switzerland, Germany and Holland.



Christensen

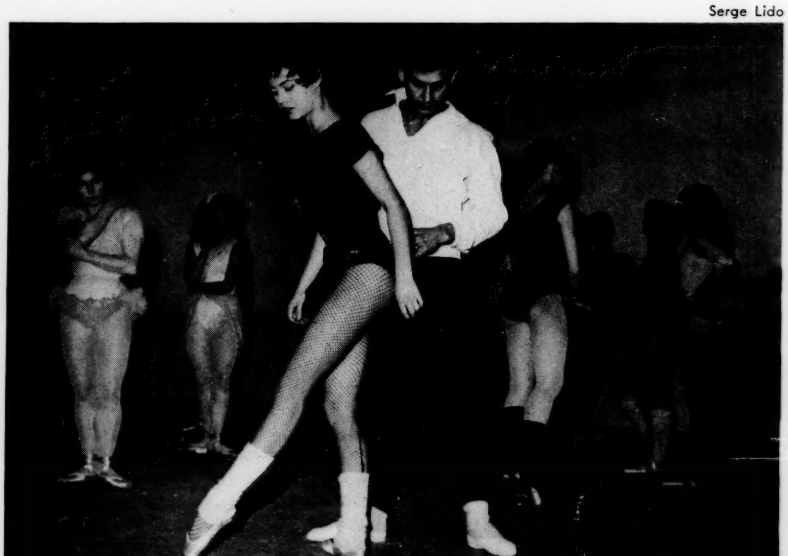
In Salt Lake City, Barry Lynn directs Dance-in-the Round, now beginning its 5th season. The self-supporting project includes dance and drama performances with a nucleus resident drama group and dancers chosen each season according to repertory demands. Lynn, who does all the choreography, is shown above in front of a section of the semi-circular audience.

Javier Perez

Maria Elena Aranguiz and Jose Maria Uribe of the University of Chile Ballet as they appear in "Alotria." They dance the parts of two clowns looking for work with a circus.

CBC-TV in Montreal, one of the liveliest of all TV dance centers, has presented most of Canada's large and small companies. Above, guest artist Lillian Lanese in Heino Heiden's "Mephisto Waltz."

Serge Lido



American dancer George Reich stages dances for the French film "Stars of the Future." He is shown above coaching starlett Brigitte Bardot. The photo is especially interesting for what it shows of rehearsal togs of Paris dancers today.

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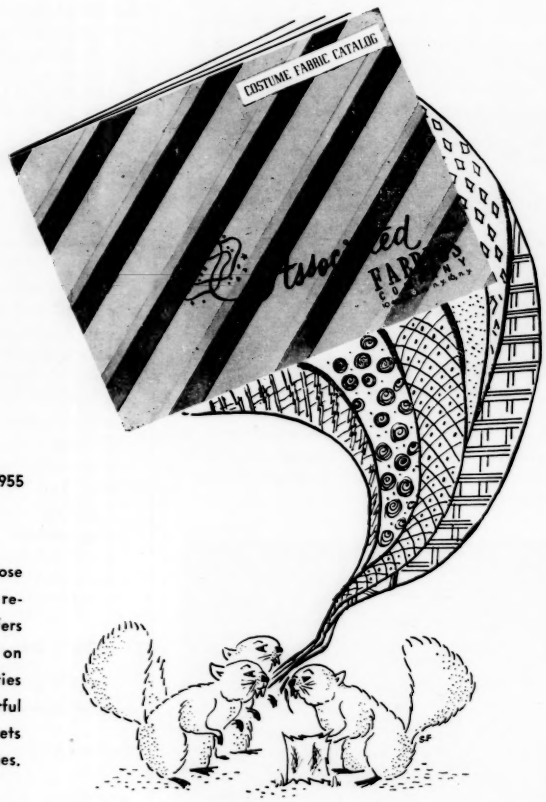

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Letters to the Editor

Dear Editor:

In answer to Jean Leon Destiné's claim that the *Merengue* is Haitian in origin (DANCE Magazine, March '55) the first *Merengue* is believed to have been danced by Dominican soldiers at Talanquera in 1844, the year the Spanish-speaking people of the Dominican Republic won their independence from Haiti. According to J. M. Coopersmith in *Music and Musicians of the Dominican Republic*, published by the Pan American Union, its parental origin stems from the Cuban *upa*, the French-Haitian *contradanse* and the *tumba dominicana*. The occupations by France and Spain of the island of Hispaniola (now shared peacefully by Haiti and the Dominican Republic), and the importation of the African Negro during the colonial years, to be sure, makes it difficult to label the *Merengue* exclusively the inspiration of any one country or culture. There can be no doubt, however, that its adoption by Dominican composers in larger music forms, and the century-old popularity it has enjoyed to the virtual exclusion of other dances, lends weight to the theory of Dominican origin. The Haitian, Puerto Rican and other variations are derived from the distinctive Dominican *Merengue*, which your ballroom editors, Albert and Josephine Butler, rightly observed, had its roots in Dominican soil. As Dominicans say, the *Merengue* is not only the Danza Nacional, it is also a way of life, in keeping with the remarkable spirit of the country.

Congratulations to DANCE Magazine for pioneering formal introduction of the *Merengue* in its February issue. It appears, happily, that the *Merenge* is rapidly becoming a successor to the Mambo.

Sincerely,
Richard Klemfuss
Dominican Republic Information Center

Dear Editor:

In the February issue of DANCE Magazine, Diana P. Daniels, in speaking about the present given to Marie Taglioni by her LONDON admirers in 1846 called "The Taglioni Testimonial," regrets that the whereabouts of this rare piece is unknown.

Will you have the kindness to tell her that the "Taglioni Testimonial," in sterling silver, is exhibited in the "Musée des Arts Modernes," 107 Rue di Rivoli, Paris, in the same room as the painting of Lepaulle representing Taglioni and her brother Paul in *La Sylphide* . . .

Also, may I bring to your attention that I was surprised to find in your January issue, the photograph of the signing of the Lido *Album No.* 4 by Rosella Hightower, without the usual mention that this took place in my dance gallery, Place Dauphine. . .

Sincerely,
Gilberte Courand
Paris, France

* * *

Looking at Television

(*continued from page* 11)

television. Actually he made only a "live" bow and tapped a few debonair steps with a golf stick. His chief contribution was a film sequence from *Daddy-Long-Legs,* in which, as on DANCE Magazine's cover this month, he danced The Sluefoot.

The same program had Sammy Davis hurtling himself through *It Ain't Necessarily So.* In the production built around this number there was an anonymous boy who out-danced the star. In the interims between dances I dialed to the Colgate Comedy Hour (NBC) and caught that genius Harry Mimmo. Mimmo is primarily a comedian, at least that is what he and his bookers think. But he is a natural dancer and the climax of most of his jokes are snatches of dance. The man has an eloquence of movement that dancers can well study. And he is a fine tap dancer (wherever did he pick up the tricks of the Step Brothers, Bill Robinson, Fred Astaire?)

Arthur Godfrey, who studiously avoids dance, broke down and had two dance acts on his evening show of March 30 (CBS). They were almost belligerently "commercial." — no sissy ballet or interpretive stuff for this boy. There were the Dunhills, a tap dancing trio full of tricks, and Martha Ann Bentley, who devotes her toe shoes to sensational turns.

The NBC Spectacular of March 27, the one celebrating the opening of NBC's Color City in Hollywood, was a big disappointment. There was no dance at all and that is a pretty dull line-up for an hour of so-called variety. A song-and-dance finale had been promised and we sat through a lot of vocal boredom to see it, but it never came.

This watching and waiting for announced dancers can be frightfully time-consuming — and can lead to nothing. Steve Allen, whom I otherwise adore, is a frequent offender. If he were tattooed with Bible pictures I wouldn't believe him again. He let us down twice recently, once with a promise of Sono Osato and once with a listing of Nora Kaye. Television watching has some of the elements of bird-watching. *THE END*

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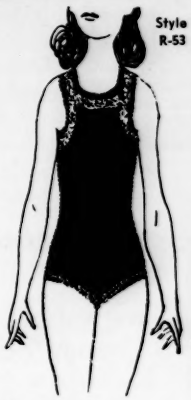

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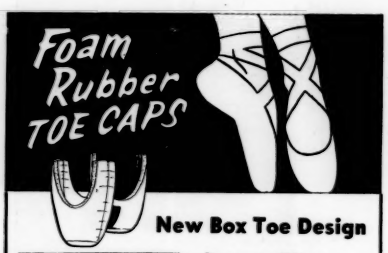

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Book Reviews

(*continued from page* 12)

tendencies, Austrian and Swiss opera houses. And he lists their repertoires from 1945 through 1954. A few well selected photographs add to the favorable impression.

This book is certainly a must for any German dancer and a well of information for readers from abroad. It is good to know that a second edition is already in print.

Ballett in Deutschland
by Siegfried Enkelmann, with a preface by Tatiana Gsovsky
Rembrandt Verlag, Berlin 1954

Enkelmann is Germany's #1 dance photographer. He concentrates on studio shots taken in his Berlin studio. This makes him an excellent photographer of soloists, but he is less successful with corps de ballet action shots. (He rarely ventures behind the footlights). His photographs sometimes have a great formal beauty, which is more interesting in itself than as a revelation of the essence of the movement.

Since the choreography of Tatiana Gsovsky (whose preface appears in English and French) excels in these purely formal poses, it is not by mere chance that the best of Enkelmann's 84 full-page pictures are connected with her creations. Unfortunately, the non-Berlin output is unduly neglected—and today Berlin ballet is no longer German ballet.

The book contains some very impressive shots of the German modern dancers—from Wigman and Kreutzberg to Dore Hoyer and Alexander von Swaine. Purists might feel called upon to question their place in a volume dedicated to ballet. This also holds true of some clever cover shots which have even less to do with the ballet. But these obvious defects should not blind one to the fact that here is a picture book not to be missed by anyone who wants to know how German ballet actually looks.

Ballett
by Max Niehaus
Prestel-Verlag, Munich 1954

Niehaus' book is written from an unmistakable French point of view substantiated by the reproduction of a letter written by Jean Cocteau to the author. If only the text were on the same level as the lavish illustrations—80 full page pictures of ballet companies all over the world—this might easily have become a standard work. Unfortunately the carelessness of the writing and the strangeness of many of Niehaus' sentences, as well as the inaccuracy of some of his statements, make the book dangerous for the inexperienced reader—and German readers fall into this category.

The chapter about Germany is rather superficial. And the short biographies in the appendix are not of any great help. And so it remains for the 16 pictures of Munich and Berlin productions to give an approximate impression of German ballet. This does not sufficiently justify the cost. *THE END*

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Last month we discussed the waltz clog. There are many more variations than I related in that article — you can probably make up most of them. The object of the article was not to furnish variations, it was to enable you to be at ease with the unusual. Tap dancing is considered fairly easy to learn because its fundamental techniques are based on what appear to be natural foot movements and obvious accents. You hop on a foot or stamp with a heel — you go boom, and that must be where the accent is. You hop shuffle, hop shuffle, hop shuffle — and you've made 1 2 3, 1 2 3, 1 2 3. Look, Ma! I'm dancing!

You're making 1 2 3 all right but you're not dancing. You are *following* a step instead of using it.

The hop shuffle is a very simple illustration of the fallacy of allowing steps to lead you along the path of least resistance. But it will serve.

Instead of 1 2 3, make hop shuffles in the rhythm 1 2 3 4, 1 2 3 4. Hop L, 1, brush R forward, 2, brush R back, 3, hop L, 4, brush R forward, 1, brush R back, 2, hop L, 3, and so forth. Do this so that the rhythm is perfectly even and perfectly controlled. I have noticed (alas, among advanced dancers as well) a strong tendency to make the hop very slow and the shuffle frantically fast. The rhythm is in sixteenth notes: plain and simple sixteenth notes. Change feet without losing a beat or changing the accent. You should work on this till you can do it very fast and very easily. Take the first shuffle in front and the second one to the side, then in front again. I suggest two bars on each foot. Make the change by doing a shuffle-ball on the right foot and you will be home for the first sixteenth note of the next two bars.

If you like 1 2 3 very much, and there is no reason why you shouldn't, then add a heel drop after each hop before the shuffle and make it sound in even triplets. Hop L, 1, heel L, 2, brush R forward, 3, brush R back, 1, hop L, 2, heel L, 3, brush R forward, 1, and so forth. If you really do this evenly it will greatly aid your control in lowering your heel to the floor and of hopping fast after

HOP, SHUFFLE, STEP

BY PAUL DRAPER

a brush backwards. This can also be done in four. Keep it even.

If I seem to be emphasizing simple rhythms it is because I mean to. Very few dancers have a good sense of rhythm, and many have a very bad one. If a sense of rhythm can be learned, these exercises will help. I should like to insert here the categorical statement that some people are incapable of ever acquiring a sense of rhythm — as some people are color blind or tone deaf.

But, to go on with ways of developing and sharpening our rhythm sense as well as our feet, here is an excellent exercise. Begin with a basic step: Shuffle, step-shuffle in 1 2 3, 1 2 3 (step on ball L, shuffle R, step R, shuffle L, etc.) Do four of these to one bar of 4/4, (12 counts). Continue the same step for the next bar but make the sound 1 2 3 4, 1 2 3 4 for 16 counts to the bar. Then return to the 1 2 3, 1 2 3. This time your "one" count will fall on the forward brush of your left foot. Do this for the third bar, 12 counts. For the fourth bar, change to 1 2 3 4 again. The first sixteenth note is still the forward brush of the left foot. For the fifth bar, back to 1 2 3. Now the down beat of the first triplet is the brush back of the right foot. The sixth bar returns to sixteenth notes, beginning with a brush back on the right. The seventh and eighth bars will bring you home, happily I hope, to a repetition of the first and second bars. If you do this cleanly and fast it can be used as a step as well as an exercise.

Everything I have described in this article is more complicated than you may think necessary. Why make things difficult? I don't. Learning to dance *is* difficult. Following the line of least resistance or learning routines when you should be acquiring technique and developing coordination and strength is easy — it may charm your Aunt Emma at the school recital but it won't make you a dancer. Certainly presenting yourself on stage is important; but way beyond this a dancer needs to follow the line of most resistance. Follow it until you can do all you are capable of doing. In finding your limits you will find your freedom. (*continued next month*)

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Reviews

(*continued from page 62*)

ing of Annabelle Gold was completely unknown to us. In that performance she slithered through a jazz solo with a deadpan pixie humor. This prepared us little for her own choreography.

On her own, Miss Gold is what might be called a contemporary Duncan dancer. She has the dancing-on-a-green lyricism of the romantic dancer of the early twenties. The arms are suspended midway up; the elbows and hands are soft, the feet beautifully articulated, the torso pliant. And she also has something of the Delsartian, French classic tragedienne in her use of slow composed walks or a stance with arms gradually unfolding.

The effect is lovely in a disembodied sort of way — like seeing a figure from another time. But it is also a little monotonous, for Miss Gold has not yet learned to shape her unusual dancing style into choreographic variety. Her four solos (*Fantasie, Adagio, Impromptu,* and *The Bride*) seemed all to be cut from the same cloth, all parts of the same inner image.

The remainder of the program was turned over to the excellent Orpheus Trio (Harriet Wingreen, Helen Kwalwasser, and Lorin Bernshon), who performed the Schubert Trio in B Flat Major, Opus 99 and the Shostakovitch Trio in E Minor, Opus 67. *THE END*

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TV MAKE-UP

Last month we discussed stage make-up. That type of make-up is comparatively easy unless, of course, character make-up is considered. Character make-up is an art in its own right and takes study and much practise. This month we shall start a series on TV and photography make-up.

Although most large television studios have their own make-up men and performers are made-up by them, tnere are a great number of local studios which carry programs presented by dance schools, where the student-performer must fend for himself, or have his teacher take over.

A basic knowledge is necessary, for TV lights pick up colors differently than stage lights do. Most of us have seen TV participation shows and recognize that street make-up distorts the face on the screen and does nothing to enhance the looks of the participant. By this time every TV viewer knows that red shows up blacker than black and that white is likely to glare; that men's shirts are usually light blue rather than white and masses of sparkling jewelry or sequins around the throat and face make startling patterns reflect on the performer.

One of the basic rules of any make-up is that all highlighting and blocking out should be done first. If there are lines or creases which are undesirable they should be blended out with a light grease paint. Areas which are to be brought out can be penciled in with brown or red pencil or rouge (i.e.: a very small nose, if given a line at the side of the nostril, will make the nose seem larger). If the eye-brows are not shaped properly, they can be blocked out with grease paint and a new line penciled in with the eye-brow pencil.

Grease is best used for character make-up. This base should be covered with an extremely careful dusting of powder to remove the shine, since the combination has a tendency to cake. For a straight TV make-up, pancake is much easier to use, since no powder is necessary. And with pancake, dry rouge should be used. Dark skinned children need no base — powder alone is sufficient.

Blondes should stay away from red lipstick, they should use the pink tones closer to their skin tones, and boys should use dark brown lipstick. No lipstick should be applied heavily.

(to be continued)

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DO'S AND DON'TS OF BASIC BALLET BARRE EXERCISES PART TEN

BY THALIA MARA

PHOTOS BY WALTER OWEN

DEVELOPPÉS

The *developpé* is one of the most fundamental movements of ballet and the correct or incorrect execution of the movements of the developpé have a direct influence and bearing on all of the dancer's technique.

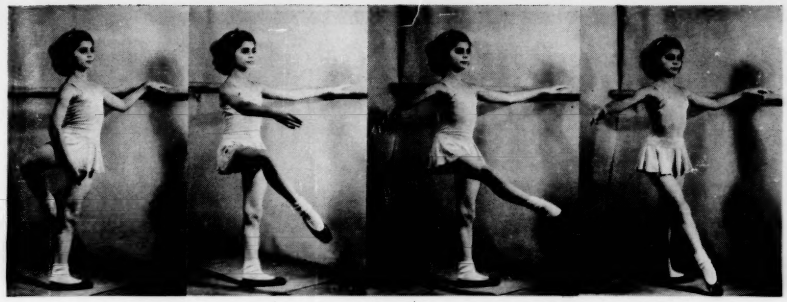
It is important that developpés be taken as a barre exercise when they are first being learned because of the difficulties of placement, balance, and strength, involved.

However, even though basic, this difficult exercise should not be undertaken at too early a stage. First the fundamentals of correct placement must be well understood by the student (see DANCE Mag., July 1954) so that the body is held correctly and the various members properly aligned to each other as she (or he) attempts to perform the exercise.

Secondly, even though the exercise itself is strengthening, preliminary strength must be built in the back or postural muscles, in the abdominal muscles, and in the thighs by such exercises as *demi* and *grands pliés*, *relevés*, and *battements* (*tendus*, *degagés*, *frappés*, and *grands*). To be valuable the movements of the *developpé* must be done slowly and correct placement held throughout. Unless the student has fairly good control and a basic understanding of how to work correctly it is useless to perform the exercise.

In my own school *developpés* are not attempted by once a week students (children) until their second season. Naturally, the question of when the student is prepared to start this particular exercise must be answered by the teacher's judgment. Factors which play an important part are: 1) How often does the child attend classes? Generally a twice a week student will advance twice as rapidly in strength and understanding as a once a week student and a daily student will of course accomplish infinitely more. 2) The natural ability of the child is certainly a prime factor — this involves mental aptitude, physical build, age, and physical and mental co-ordination. As I have said many times before in this series, each student must be considered as an individual.

Because of the importance of this exercise and in order to clarify its exposition we have photographed it in its various stages of development, eliminating the fifth position which begins and ends the movement.

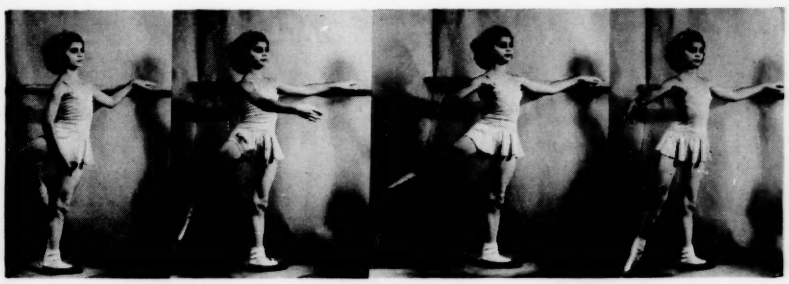


DO'S

Developpé à la Quatrième Devant

Posed by intermediate student
Sonja Bacharach

1. *Passé* — This is not the name of a position. It simply means that the foot passes to its position at the knee as a point of departure for each *developpé*. Again two schools of thought, either one of which is correct. The foot may point at the side of the knee as shown in our photo or it may be in front of the knee. The movement preceding the passé began from fifth position, the foot was then pointed *sur le cou de pied* and drawn up to its position at the knee as in *retiré*. (see DANCE Mag., Nov. 1954.)
2. The *developpé* begins. The knee of the working leg is pressed well outward and the heel is raised forward as the unfolding movement starts. This is the half-way position. Weight must be kept well forward over the ball of the supporting foot. The supporting knee is pulled tight.
3. The full extended position *à la quatrième devant*. The working foot must of course be strongly pointed from the moment it leaves the ground. Sonja, being an intermediate student, is well placed — that is she is well balanced, well fitted, has her hips and shoulders in proper alignment, her legs well turned out, and her head well poised. A beginner would not be able to hold the leg at this height and maintain this correct placement — an advanced student would hold the leg higher with ease. Turn out of the thigh should not be sacrificed for height of extension.
4. The foot is gently lowered to the floor. The weight must not be transferred to it from the supporting leg. Close to fifth position.



Developpé à la Seconde

5. *Passé*. As in 1.
6. The *developpé* begins. The working thigh must be held firmly, well opened and steady so that the leg does not drop as it unfolds. Take care that in keeping the supporting foot turned out the arch has not been allowed to roll in.
7. The full extended position *à la seconde*. The leg must be directly at the side. Knee faces straight up to the ceiling because the buttocks are held under and the thigh is well turned out. The weight must still be kept forward so that the body is perfectly balanced. There is no hanging onto the barre. Movements of the working leg and arm are co-ordinated throughout the exercise.
8. The foot is gently lowered to the floor without transference of weight, then closed to fifth position back.

(*continued on page* 83)

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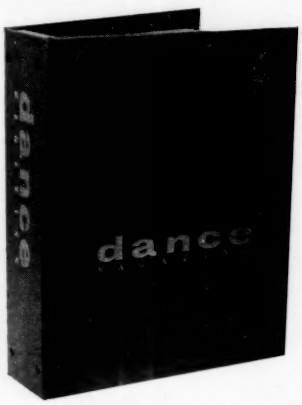

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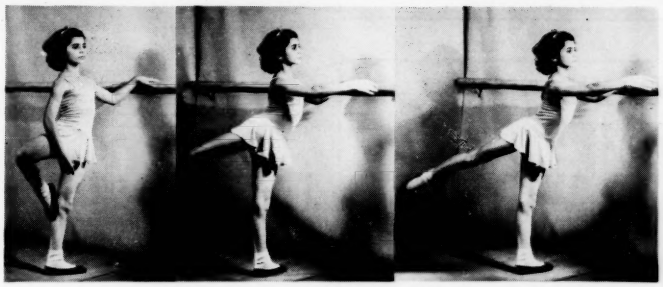
Developpes

(*continued from page* 81)

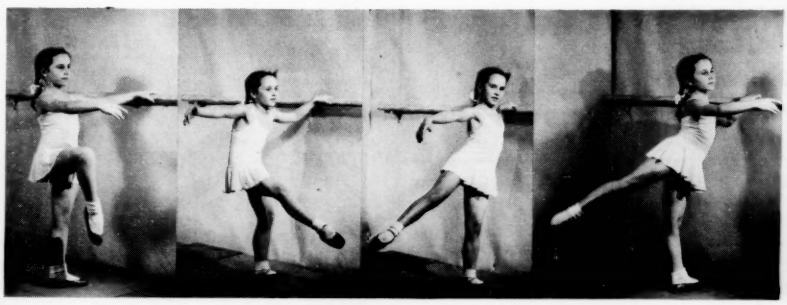


Developpe a la Quatrieme Derriere

9. *Passé.* The foot again may be directly at the side as in our photo or it may be in back of the supporting knee.

10. The knee must be raised and opened as in *attitude* as this *developpé* begins. The shoulder on the working side must remain in position and not be permitted to fall back so that the spine twists. Ribs should not be permitted to collapse but must be still well lifted.

11. The full extended position *à la quatrième derrière.* There is a slight shifting of the weight to maintain the forward balance of the body over the ball of the supporting foot but the ribs are still lifted and the shoulder blades pressed down in the back. The student must strive to turn out the working leg without turning the body so that the hip is lifted out of place. Again the foot is lowered to point on the floor and enclosed to fifth position.



DON'TS

Posed by Beginner Eva Di Piazza

12. Incorrect beginning for *developpé à la quatrième devant.* The knee is too high for a beginner and is turned in instead of out.

13. This is what happens to the beginner when she tries to raise the leg higher than she is able to do. There are many typical errors in this photograph: Supporting knee is bent, weight is back on the heel, Eva is sitting into her hips instead of lifting up out of them, ribs are collapsed, shoulders hunched, etc.

14. Incorrect position *à la seconde.* Again many typical errors. Eva stands too close to the barre, which affects the position of her spine and shoulders. There is no attempt to maintain alignment of the hips or shoulders. Both the supporting foot and the working leg are turned in, the free arm is stiff and broken at the wrist.

15. Another very common error. The body leans sideways from the raised leg so that the student is slightly off-balance and the line is not strong and sure.

(*to be continued*)

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(*continued from page* 44)

hand, where they could continue their dance education on the college level.

Not satisfied that she had done enough to extend dance interest beyond her immediate classes and forums, she took her problem to a group of individuals in a Westchester community for further discussion. The result was the establishment of the Scarsdale Steffi Nossen Dance Scholarship for the Study of Modern Dance. The Scarsdale Parent Committee, which sponsors the scholarship, each year invites a panel of judges — one represents the Steffi Nossen Dance Workshop and another is a member of the Parent Committee but the remaining three are disinterested dance experts from New York — to select a winner at the annual auditions.

The scholarship, incidentally, is by no means a Nossen project for Nossen students. All dance students in Westchester are eligible and the first winner, in 1951, was a non-Nossen student. In the past, winners have continued their dance education at Connecticut College, Colorado College Summer School and Bennett Junior College. Funds are obtained from benefit performances given by Miss Nossen's students.

The Nossen performances, which come along each spring, are not, of course, solely

Jack B. Mitchell

Alicia Markova, with Doris Barry, her sister and personal manager at left, and Librarian Chamberlain at right, inspect the toe slippers which the ballerina wore for opening night of "Orpheo." They were part of the April exhibit, entitled "30 Years of Markova and the Dance," arranged by Arthur Todd for N. Y.'s 58th St. Library.

planned for scholarship benefits. Although theater careers are not the special aim of the Nossen method, performances by students are given in order that the participants may experience the excitement of performing and in order that parents and community members may see the kind of creative work accomplished under Miss Nossen's direction.

At these performances, great care is taken to avoid any sense of exploitation or "mechanical" display, for each age level, from babies to teenagers, performs studies and dances suitable to that level of experience. Productions created by and for the teenagers with Miss Nossen as supervising choreographer are often ambitious and always varied. These have included *Four Freedoms, Modern Fugue and Trio, Down in the Valley, The Forty-niners, Gateway to Learning* and other modern dance works, each using music of much more than passing interest, some of it actually commissioned for the occasion. This May, for example, the principal work will be a dance version of William Schuman's *Casey at the Bat.*

The very name, *Casey at the Bat,* suggests that Miss Nossen has succeeded in breaking down the prejudice against dancing for the non-professional male. She hasn't. Although she has had boys in her classes, the majority of pupils are girls and Miss Nossen has already given every sign of flexing her muscles for a new battle, the battle for equal dance privileges for boys. She has been educating mothers. Now the fathers in Westchester County had better get ready for a blonde bomb thoroughly equipped to explode their erroneous notions that their sons should not dance. Miss Nossen, you will recall, does not take "no" for an answer.

In the brief eighteen years of her dance ministry in Westchester, a loving duty she shares with other splendid teachers in her area, she has fought financial difficulties, prejudice, disinterest and, of course, dance ignorance. Not everything she has created as a choreographer is of lasting value and she has, like every other human, made mistakes, but her success as a dance educator is undeniable and of an effectiveness which seems likely to endure.

And Steffi Nossen's success may be attributed not only to her incredible energy, to her indomitable spirit and her personal charm but also to something less tangible but, perhaps, even more real. "I have a tremendous faith in what I am doing. Because I have seen so many reverses, so many tragedies in the lives of others, I have learned that faith is paramount in the accomplishing of a mission. And my mission is the extending of dance into the lives of the young. *THE END*

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SUMMER CALENDAR OF DANCE

FESTIVALS & CONCERTS

Colorado College, Colorado Springs, Colo. Dance & Drama Evening, Aug. 5 at Fine Arts Center.

Connecticut College School of the Dance, New London, Conn. 8th American Dance Festival, week of Aug. 15

Jacob's Pillow Dance Festival, Inc., Lee, Mass. Weekend Festival Performances from July 1-Sept. 3. Lectures every Mon. night.

Perry Mansfield School of Theatre and Dance, Steamboat Spring, Colo. Aug. 13: Annual Square Dance Festival; Aug. 26-28: 4th Annual Symposium of the Arts

NORMAL SCHOOLS AND CONVENTIONS

American Society of Teachers of Dancing: 77th Annual Conference: Aug. 7-12, Sheraton Astor Hotel, N. Y.

Cecchetti Council: Refresher Course: July 10-15, Park Sheraton, Detroit.

Chicago National Association of Dancing Masters: Training Schools: Aug. 2-7 & 8-13; Convention: Aug. 14-19, Sherman Hotel, Chicago.

Dance Educators of America: Training School: July 3-22; Convention: July 17-22, Park Sheraton Hotel, N. Y. C.

Dance Masters of America: West Coast Convention: June 26-30, Sir Francis Drake Hotel, San Francisco; East Coast Convention: July 30-Aug. 5, Hotel Roosevelt,, N. Y. C.

Dance Teachers Club of Boston: Training School: Aug. 22-26, New England Mutual Hall, Boston; Convention: Aug. 29-Sept. 1, Hotel Somerset, Boston.

National Association of Dance and Affiliated Artists: Conservatoires & Seminars: July 2-8, Statler Hotel, Los Angeles; July 11-17, Rice Hotel, Houston, Tex.; July 22-28, Palmer House, Chicago; July 30-Aug. 5, Bradford Hotel, Boston; Aug. 7-13, Hotel Roosevelt, N. Y. C.; Aug. 14-20, Hotel Roosevelt, N. Y. C.

Texas Association of Teachers of Dancing: 7th Annual Normal School: July 4-8, Baker Hotel, Dallas.

TRAVEL

Dance Seminar Tour in Europe, Dir.: Dvora Lapson, July 2-Sept. 7

Summer Dance Workshop in Europe, Leaders: Freda Miller & Lucile Brahms Nathanson, 10 weeks

Summer Dance Study Tour in Europe, Dir.: Marjorie Hall

Sita Dance Study Tour in Europe, early July sailing.

SUMMER CAMPS & SCHOOLS

Beaupré, Lenox, Mass. Directors: Mildred & Joseph di Lorenzo. July & Aug.

Colorado College, Colorado Springs, Colo. Dance Dir.: Hanya Holm. June 20-Aug. 12

Connecticut College School of the Dance, New London, Conn. July 11-Aug. 21. Special Courses: Accompanists July 24-Aug. 6; Educators Aug. 7-21

Folk Dance Camp, Stockton, Cal. July 25-30 and/or Aug. 1-6.

Indian Hill Workshop, Stockbridge, Mass. Dance Dir.: Billie Kirpich.

Jacob's Pillow, Lee, Mass. Dir.: Ted Shawn. July 4 for 6 week course; Aug. 15 for 3 week course.

Jordan College Ballet, Butler Univ., Indianapolis, Ind.

Laurent Novikoff, Dunes Arts Foundation Ballet Workshop; July 6-Aug. 21, Michigan City, Ind.

Les Chalets Francais, Deer Isle, Maine. Ballet, Modern, Drama, French Conversation, July-Aug.

Marmein Summer Dance Theatre School, Manomet, Mass. Dir.: Miriam Marmein

National Music Camp, Interlochen, Mich. Dance Dir.: Frances Wright

Perry Mansfield School of Theatre and Dance, Steamboat Springs, Colo. Dance Dir.: Harriette Ann Gray, July 3 thru Aug.

Road's End Farm, Long Point-Caddo Lake, Marshall, Tex. Teachers' Normal School June 20; Seniors, June 27; Juniors, July 11

School of Creative Arts, Martha's Vineyard, Mass. Dir.: Kathleen Hinni

Silvermine Guild School of Arts, Norwalk, Conn. Modern, Lucas Hoving; Ballet, Marthe Kreuger.

Summer Dance Session, Southampton, L. I. Dir.: Alwin Nikolais, June 6-July 3

Univ. of Colorado, Boulder, Colo. Dance Dir.: Jean Erdman, June 17-July 22

Valley Camp, Wolfboro, New Hampshire ,Dir.: Etta Johnson

Wilderness Ballet Camp, Algonquin Park, Canada. Guest teacher: Leslie Edwards, July & Aug.

SUMMER COURSES FOR TEACHERS & STUDENTS

Academy of Ballet Perfection: Ballet; July 6-Sept. 3, N. Y. C.

Allegro School of Ballet: Ballet, Mime; June 20-Aug. 11, Chicago, Ill.

American School of Dance: Ballet, Modern Jazz, Tap, Modern, Los Angeles, Cal.

Arleigh Peterson: Special Recital Scene: "Katy-Lee in Kandyland," N. Y. C.

Atkinson School of Dance Arts: Tap, Jazz, Routines; July-Aug. Brooklyn, N. Y.

Ballet Arts: Ballet, Modern, Modern Jazz, Oriental, N. Y. C.

Ballet Russe de Monte Carlo: Ballet, Character, N. Y. C.

Ballet Theatre School: Ballet, Character, N. Y. C.

Belcher-DeRea Dance Studio: Teachers Course, Ballet & Tap; July 11-Aug. 5, Los Angeles, Calif.

Benjamin Harkarvy: Ballet, N. Y. C.

Boston Conservatory of Music: Ballet & Modern, Boston.

Charles Lowe: Songs, Tap, Ballet, Recital & TV Material, N. Y. C.

Dance Notation Bureau: Labanotation; June 13-July 8, N. Y. C.

Edna McRae: Ballet, Character, Tap; June 13-July 22, Chicago, Ill.

Ellis-Du Boulay: "The Constructive Teaching of Ballet," Chicago, Ill.

Ethnologic Dance Center: Oriental, Modern, N. Y. C.

Hanya Holm: Modern; May 31-June 18, N. Y. C.

Jack Stanly School of Dance: Modern, Ballet, Tap, Acrobatic, Modern Jazz, Recital & Prof. Routines, N. Y. C.

Joe Price: Acrobatic, N. Y. C.

Latham School: Packaged Ballet Recital; July 25-30, New London, Conn.

Lensky Ballet Studio: Ballet, N. Y. C.

Maria Nevelska: Ballet, N. Y. C.

Martha Graham School: New York, N. Y. 21st Annual June Course, June 13-July 9

Metropolitan Opera Ballet School: Ballet, Character, N. Y. C.

Nathalie Branitzka: Ballet, N. Y. C.

New York Academy of Dance: Ballet, Modern Jazz, Tap, Character, N. Y. C.

Nina Tinova: Special Recital & TV Material; June 27-July 27, N. Y. C.

Patricia Bowman: Ballet, N. Y. C.

Philadelphia Civic Ballet: Ballet, Modern, Philadelphia, Pa.

Priyagopal: Hindu, N. Y. C.

Raoul Gelabert: Ballet, Character, N. Y. C.

Roye Dodge School: Tap, Ballet, American Jazz, Acrobatic Limbering; June 20-Aug. 30, N. Y. C.

San Francisco Ballet: Ballet, San Francisco, Calif.

School of American Ballet: Ballet, Character, N. Y. C.

School of Ballet Repertory: Ballet, Character, Spanish, Special Teachers' Pedagogical Course, N. Y. C.

School of Russian American Ballet: Ballet, N. Y. C.

Steffi Nossen: Modern, Larchmont, N. Y.

THE END

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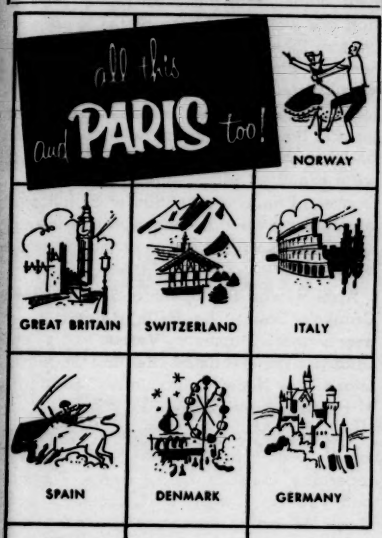

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(Continued from page 6)

In smaller parts, **Ray Powell, Leslie Edwards, Desmond Doyle, Pauline Clayden** and **Anne Heaton** are all excellent.

Nadia Nerina and **Alexis Rassine** have left for their three to four months tour of South Africa. The two dancers have been given leave of absence to dance in South Africa until the Sadler's Wells Co. reassembles at the end of the summer to start rehearsing for the American tour. Both dancers were born in South Africa and had a remarkable success during a similar tour two years ago.

Antonio and his Spanish Ballet were so successful during their month at the Palace Theatre that they transferred on Apr. 5 to the Saville Theatre with a complete change of program. The audience cheered everything to the echo, disregarding the fact that the first third of the program was utterly feeble and the second part, a ballet by Antonio to de Falla's "El Amor Brujo," was ludicrous.

After the second intermission, however, the company really began to dance. Antonio's own performance in the "Martinete" was great by any standard and more than justified his amazing reputation. In the "Tanguillos de Cadiz" with **Carmen Rojas** he turned his flamenco style towards comedy and again gave a performance of miraculous persuasiveness and power.

The Royal Academy of Dancing has decided to commemorate the 34-year presidency of **Dame Adeline Genée** by the creation of an "Adeline Genée Scholarship." In a letter to "The Times" on Mar. 19, **Margot Fonteyn,** her successor as President of the R.A.D., requested that everyone who wished to contribute to the fund, should send contributions to The Royal Academy of Dancing (A. G. Fund), 154 Holland Park Ave., London W. 11.

Mary Clarke

LATIN AMERICAN REPORT

ARGENTINE: Michel Borovsky's "Merry Widow" choreography for the Colon Co. offered nothing new, despite a certain charm and dynamism. The company's "Les Sylphides" was saved from disaster only by the excellent dancing of **Olga Ferri.** Many licenses have been taken with the choreography, as they have with Massine's "Gaite Parisienne." The latter, with its ad libbed miming, is becoming somewhat of a caricature.

David Lichine will not be guest choreographer this year at the Colon. Instead, **Leonide Massine** is due to arrive on April 15 for 3 months. It is hoped that he will bring something new this year, instead of merely restaging his old works.

(Fernando Emery)

CHILE: The University of Chile Ballet is undertaking its most extensive tour to date — 35 performances in 15 towns in 35 days. School children will attend 8 performances free of charge.

"Vision," a Spanish language North American magazine with Latin American circulation, featured **Alicia Alonso** on its April 1 cover. A two-page story dealt with Alonso's career and Ballet Theatre's Anniversary Season.

(Hans Ehrmann-Ewart)
"Ballet"

REPORT FROM BERLIN

The founding of the Berlin Ballet Theater has been formally announced. It is a small scale company of thirteen headed by **Tatiana Gsovsky,** Germany's controversial leading choreographer.

The company is receiving a moderate grant from the Berlin Senate. Its soloists include **Natascha Trofimova, Gert Reinholm, Gisela Deege, Harald Horn, Grete Selier,** and **Ralf Smolik.** At a later date, **Irene Skorik, Beryl Grey,** and **Elsa Marianne von Rosen** may appear as guests.

The Berlin Ballet Theater's repertoire consists of "Creatures of Prometheus" (Beethoven), "Bolero" (Ravel), "Souvenirs" (Offenbach) adapted from Schnitzler's "La Donde," "Signal" (Giselher Klebe), "The Labyrinth" (Klaus Sonnenburg), "The Idiot" (Hans Werner Henze), and "Hamlet" (Boris Blacher). All the works are choreographed by Tatiana Gsovsky, and most of the sets and costumes are by **Jean Pierre Ponnelle.**

While the company has not been organized to compete with any of the larger companies from abroad, it does have what might be termed a special Berlin choreographic style — one with a slightly avant-garde flavor. Americans will have the opportunity of judging for themselves when the company begins its U.S. tour Oct. 1. It has been booked for 50 performances in 20 cities, including New York, Washington, Phila., and Chicago.

At the East Berlin Comic Opera **Gertrud Steinweg's** production of Lhotka's "The Devil in the Village" came off magnificently, despite several unusual handicaps. The protagonists were **Julia Esbach, Ursula Drohmer, Harald Horn,** and **Udo Badstubner.** Most impressive, however, was **Werner Ulbrich** in a subordinate part. Ulbrich is ballet master in Chemnitz and will occupy the same position next season at Leipzig.

Alan Carter's first bill for the Munich ballet was a striking success. His "Four Times Four" (after Ravel's "Le Tombeau de Couperin"), "The Miraculous Mandarin" (Bartok), the third act pas de trois from "Swan Lake" and the "Nutcracker" suite have inaugurated what one hopes may become a great epoch in Munich ballet history. Soloists were **Natascha Trofimova, Veronica Mlakar, Nika Sanftleben, Paul Wunsch, Heino Hallhuber,** and **Franz Baur.**

Horst Koegler

(over)

HOLLYWOOD AND LAS VEGAS

BY TED HOOK

MOTION PICTURES IN PRODUCTION

PARAMOUNT: Dick Humphries signed to assist choreographer **Nick Castle** on "Anything Goes." **Mitzi Gaynor** says she's so pleased with **Ernie Flatt's** choreography (same picture) she can't ever imagine working for anyone else .... Cecil B. DeMille's remake of "The Ten Commandments" **will** use over 300 dancers, no choreographer yet signed.

M.G.M.: For the first time in years, this lot hasn't one musical before the cameras; however, casting is under way for "International Revue" to use all the singing and dancing talent under contract, and choreographer Hermes Pan is awaiting final casting on the "Weekend In Las Vegas," to be shot on location around the Sands Hotel.

WARNER BROTHERS: Rumor has it that **Kenny Williams** will go on loanout from Universal-International to do Jack Webb's "Pete Kelly's Blues," in a New Orleans locale.

UNIVERSAL-INTERNATIONAL: "The Second Greatest Sex" winds this month with the "Mid-westerners" returning to Cincinnati after their stunning square dance stint for **Lee Scott.** Contract player **Joyce Van der Veen** to do the dance lead in Edwin Lester's Civic Light Opera production of "Plain and Fancy."

INDEPENDENT: Samuel Goldwyn's "Guys and Dolls" company in full rehearsal with **Michael Kidd** at the throne and 16 male dancers including **Roy Clark** and **Fred Curt,** two of Hollywood's most versatile dancer-acrobats.

20th CENTURY FOX: "Pink Tights" finally got the green light and choreographer Robert Sydney has started with a skeleton crew consisting of **Cass Yeager, Robert Rosselot, Gene Daley** and **Jerry Rush. Ellen Ray** assists ... **Stephen Papich** winds "Sir Walter Raleigh" on a 29 day shooting schedule.

DANCE THEATRE

Ernie Flatt set to choreograph the Civic Light Opera production of "Kiss Me Kate" with **Druscilla Davis** assisting; **Pat Crowley** gets the lead. So far **Howard Parker** and **Barbara James** have been signed. "Plain and Fancy," "Kismet" and "The Pajama Game" on this season's C.L.O. program ... James Doolittle is again bringing the New York City Ballet into the Greek Theatre this July.

TELEVISION

The Saturday night George Gobel show will sign four male and four female dancers to a yearly contract at $140.00 per week ... **Frank "Pinky" Miller,** as a result of a bit part on the Ann Sothern show, has had so many offers that he's decided that rather than leave a good thing he will stay with Miss Sothern ... **Diane Brewster** contracted to dance on the Dinah Shore Show ... "This is Your Music" is auditioning replacement dancers to work on a yearly contract basis for choreographer **David Lichine.**

LAS VEGAS

THE SANDS: The forthcoming Danny Thomas show is the "talk-of-the-strip" with Bob Gilbert and Renee Stewart presenting "Spring has Sprung" starring **Chuck Nelson, Linda Lawson** and **Bob Bosh;** also on the same bill an East Indian number called "Don't Cave In." Fred Hansen was forced to leave the company due to film commitments and **Buddy Robinson** has replaced him.

THE NEW FRONTIER: Robert Alton assisted by **George Chakiris, Joan Bayley** and **Bea Allen** brought 17 girls and 12 boys onto the grand revolving stage in two lavish numbers titled "What's Luxury" and "The Bullfight." **Matt Mattox, Helen Wood, Don Chrichton, Robert Fortier** and **Helene Stanley** are featured.

THE FLAMINGO: Ron Fletcher presents excerpts from "Peter Pan" with the tunes "I'm Flying" and "I Want to Crow" in addition to "Hey, Mrs. Jones!" starring **Bill Carter, Don Powell,** and **Don McKay.**

THE SAHARA: With **Ray Bolger** and **Sylvia Lewis** on the bill, the "ropes-are-up." The finale, featuring the Sa-Harem dancers is great with all the gals dressed as milkmaids and "Pansy, the Horse" figuring prominently.

THE DESERT INN: Donn Arden presents a pirate number complete with rocking ship, wind, rain, thunder and lightning and his excellent dancers leave the houses gasping nitely.

THE ROYAL NEVADA: This hostelry opened April 19th featuring **George Tapps and Co.**

THE END

(Continued from page 89)

PARIS NEWS

The Bulgarian Ballet has just completed the panorama of Central European folklore that began earlier this season with the Rumanian and Hungarian companies. The characteristics of this most recent production are similar to those of the preceding ones in their joyous dynamism and a strict sense of discipline. The immense stage of the Théatre du Palais de Chaillot was a marvelous setting for the expansive patterns of these 500 artists. The simple rounds and farandoles set by **Marguerite Dikova,** were executed with neatness and vivacity. Dances of male competition were followed by amusing village scenes. Despite the absence of decor, it was a most attractive production.

April 6 was the opening date for **John Cranko's** ballet "La Belle Hélene," with decors and costumes by **Vertes,** and **Yvette Chauviré** and **Michel Renault** featured. **Lifar's** "Les Noces Fantastiques" continues to be extremely popular.

The Amsterdam Opera Ballet is scheduled for the Palais de Chaillot in May with a repertoire consisting of "Vague Terrain" and two new works, "Movements for a Corps de Ballet," and a work by **Gsovsky** called "Symphony." Amsterdam company is under the direction of choreographer **Francoise Adret** assisted by ballet master **Roland Casenave.**

The Theatre des Champs Elysees will soon house the Japanese Imperial Ballet.

At the Casino d'Enghien, **Ethery Pagava** will resume the role of Antinea in **Henri Tomasi's** opera, "L'Atlantide." Appearing in other works at the Casino are **Collette Marchand, Claire Sombert, Alexandre Kalioujny** and **Milorad Miskovitch.**

Marie-Françoise Christout

FROM CANADA

"Lack of funds," the eternal nemesis of ballet companies, almost prevented the **National Ballet of Canada** from appearing in March at the B'klyn Academy of Music. But the Canadian Dance Teachers' Association came to the rescue by turning over the $5,000 proceeds of their second Ballet Fun Fair to the Nat'l Ballet. Funds were supplemented by donations from Toronto patrons, **J. L. Kamin, Harold Cross, Milton Shier,** and **A. E. Diamond.**

More help for Canadian ballet is announced by Toronto-Montreal dance supplier, **Bernadette Carpenter.** Through her lively house organ, "The Spotlight," Mrs. C. has set up a trust fund for the Canadian professional companies. Contributions should be sent to Spotlight Ballet Fund, c/o Garvey & Ferriss, Barristers, 80 Richmond St. W., Toronto.

THE END

the dancer's notebook©

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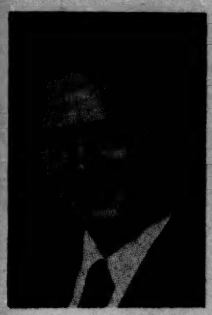
VOLUME ONE NUMBER ONE

"Every Girl Should Have a Chance to Dance" — says Cyd Charisse in Recent Article

From the desk of James Selva



Welcome to the "DANCER'S NOTEBOOK". You'll be receiving it regularly from now on, with my compliments.

If you're wondering why I suddenly put on a green eyeshade and became sort of an editor – well, the reason is very simple.

It seems to me that just about thirty years ago, when I first entered the fascinating world of the dance, I knew every teacher personally, almost as well as I know the members of my family. Teachers used to drop in and we would chat about problems, new techniques, new bright lights on the stage – or, every now and then, I got the chance to make a trip around the schools in different cities. Today, things are different. Of course, I still attend the dance conventions and not a day goes by that I don't speak to quite a few teachers. But with the fantastic growth of dancing and dance education, there are so many more of you, more than I could ever get to know personally in a life time. Naturally, I am pleased to see this increased interest in the dance, but at the same time, I don't want to miss those friendly visits. I feel that these get-togethers helped us both: you, the teacher, to advance the best ideals of dance education and we, at Selva, to make the finest dancewear.

That explains the editor's eye shade – it's my answer to the problem of "keeping in touch" with you through the DANCER'S NOTEBOOK.

I hope you will enjoy the DANCER'S NOTEBOOK and look forward to it, as though it were a warm, newsy letter from a close friend.

For, come to think of it – that's exactly what it is.

In an article written recently for Good Housekeeping Magazine, Miss Cyd Charisse set down her arguments for giving every girl a chance to dance.

"One day, perhaps, I shall have a daughter", she says. "Then I can put into practice all the theories I have about little girls learning to dance." The attractive star of such motion pictures as "American in Paris" and "Brigadoon" is in real life the wife of singer Tony Martin. Although they have two young sons, whose chief interests are football and music, Miss Charisse would make sure they had the best training possible if they showed any interest in a dancing career.

Miss Charisse thinks every little girl is born with a love for dancing. She wa[s] "You have only to watch t[hem] or three posing be[fore] is play[ing]

believably short time my muscles had firmed, my vitality increased, and I knew that to become a ballerina was the one desire of my life."

She does not believe that every girl is a potential ballerina, but "whether or not she makes a career of dancing, she should have a foundation of ballet." And Miss Charisse advises parents not to think that all the best teachers are to be found in the largest cities. "It has always interested me, incidentally, to find that in many of the smaller cities of our country there are really excellent ballet teachers."

"Parents should not be [ru]sh class lessons," she [ad]vise remarke[d]

the first edition

of this new publication, especially designed for dance teachers, is already in the mail to studios throughout the country. Filled with newsy and informative articles on the Dance, this publication will be distributed regularly, without charge, to accredited dance instructors. If you are a dance teacher and would like to receive a copy, just drop us a note **(on your dance school letterhead, please)** and we will be glad to add your name to our eligible list.

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